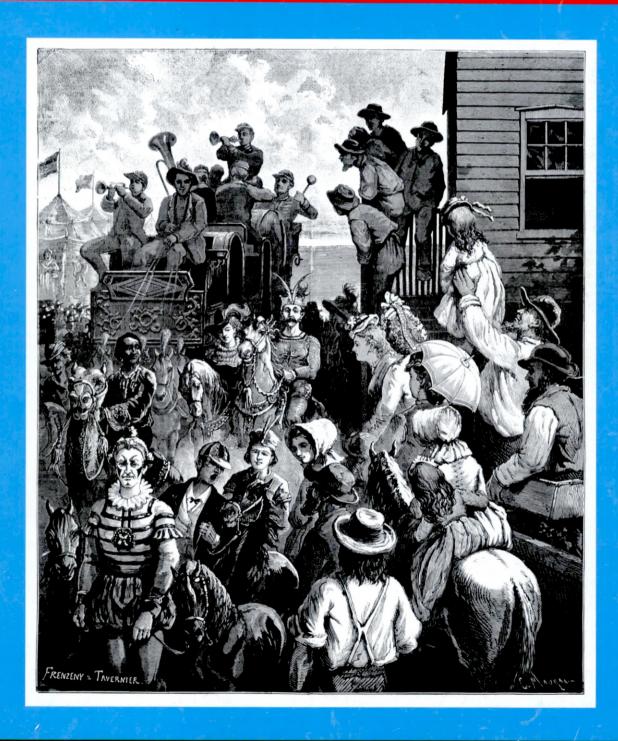
THE 1988 CIRCUS SEASON IN REVIEW

BANDWAGON

The Journal of the Circus Historical Society

January-February 1989



The Journal of the Circus Historical Society

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THIS MONTH'S COVER	Arthur T. Brown R.D. #1, Box 344	3440
The engraving on the cover depicts a	Hastings, NY 13076	
circus parade as seen in America one hundred and sixteen years ago. The illustration originally appeared on the cover of <i>Harper's Weekly</i> on October 4, 1873.	Joe Galasso 4920 Drymon Ave. Sarasota, FL 33580	3441
Photography was in its early stages of development and photoengraving had not yet been invented. Illustrations at the time were limited to engravings, carved	Paul Tharp 677 Atkins Dr. Glendale, CA 91206	3442
in wood and steel. All illustrations in cir- cus newspaper ads of the period were	Ralph J. Rearick R.D. #1, Box 272	3443

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1989 CHS CONVENTION

The 1989 Circus Historical Society convention will be held in Columbus, Ohio from Thursday, July 27 through Sunday, July 30. Our host show will be Circus Vargas, America's Big Top Giant, playing Columbus for the first time at the Convention Center. We will get an inside look at this great circus just as we have Beatty-Cole, Carson and Barnes, Great American, and Big Apple in recent years.

The banquet speaker will be Clifford E. Vargas, founder and president of Circus Vargas, who will speak on an informative and interesting topic. A special feature of our 50th anniversary meeting will be a rare public showing of material from the Pfening Archives, including many unique 19th century posters and other advertising matter, documents relating to the careers of the Ringling brothers and P. T. Barnum, and much more. Another highlight will be a paper by Stuart Thayer on the history of animal exhibitions in America.

Also included will be a performance of Circus Vargas, presentations by Vargas personnel, other historical papers, rare films, and the ever popular circusiana auction as the remainder of the Charles Simmons collection, among other items, will go on the block. Ample time will be set aside to visit all the tourist attractions in Columbus such as the Ohio Historical Society, Ohio Village (a recreation of a 19th century Ohio town), the Center for Science and Industry (one of the best science museums in the country), and the Son of Heaven exhibit which displays treasures from imperial China. It is sure to be an exciting and fun filled meeting.

Negotiations are underway to secure

a hotel. Further details about the convention will appear in the March-April issue, and the May-June issue will contain the hotel and convention registration cards. To assist in scheduling please contract Fred D. Pfening III, 2315 Haverford Rd., Columbus, Ohio 43220 as soon as possible if you plan to give a paper.

DO NOT SEND DUES EARLY

Please do not send your 1989 Circus Historical Society dues or *Bandwagon* subscription payment to Mrs. Johann Dahlinger Secretary-Treasurer until you received your notice in the mail.

The notices will be mailed late in April. We do ask that you carefully check the spelling of your name, address. Some zip codes have been changed. Is yours correct?

It is also important that you advise the Secretary-Treasurer when you have a change of address. This should be done prior to your move. The post office will not forward the *Bandwagon* to your new address. The new address is sent to the publication office and a charge of .40 is made.

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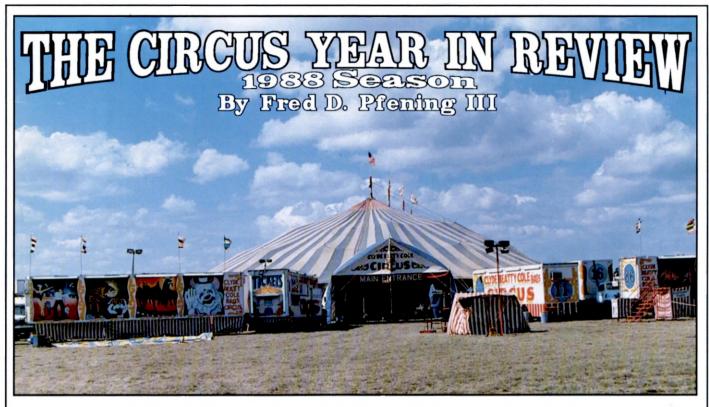
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was the year intellectuals discovered the circus. Clive Barnes, the noted theater critic, issued the clarion call in the June 11 New York Post: "Once in a while I have a feeling that something fascinating is about to happen to the circus as an art form. I have a sense that it is going to be culture's big growth industry in the '90s, rather as dance was in the '70s. All the signs are fugitively there--a new dawn is coming for the circus." Another sign was the publication of the book Acrobats of the Soul by Ron Jenkins which praised Big Apple, Cirque du Soleil, and Pickle Family Circus personnel for being on the cutting edge of an important new artistic movement. While the intelligentsia's adulation of circuses was limited to the few troupes catering to sophisticated urban audiences, the fact remained that on the whole circuses were granted a bit more respect than in the past, and were viewed more as adult entertainment. In some circles it was fashionable, even trendy, to go the circus, rather like going to the theater. The same could not be said a decade ago.

Five shows--Cirque du Soleil, Big Apple, Pickle Family, Circus Flora, and the Moscow Circus--captured the highbrows' imagination. While they differed from one another in significant ways, each emphasized the intimacy of the single ring, first class production values, and an artistic vision. To a greater or lesser extent, the acts advanced a story line or script, functioning in a manner similar to the use of song in the Broadway musical theater. In some cases the entire production revolved around a single concept; in

Midway of Beatty-Cole with the last of the giant canvas big tops in background. L. A. Sadler photo.

others, an allegory was acted out in a single display. The performers were an integral part of the whole--linked to what preceded and followed them--not standing alone as they did in conventional circuses.

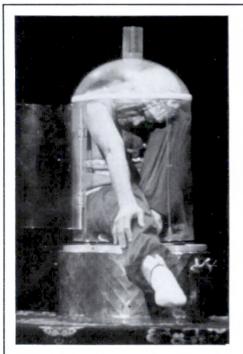
These cosmopolitan shows were all dependent on revenue sources beyond the box office and concessions which allowed them the freedom to take artistic risks and make capital investments in areas an entrepreneurial showman would be disinclined to make. Only history will judge whether these organizations were the harbinger of a new epoch much as the 1872 Barnum Circus was, or nothing more than an impractical passing fancy as were the hippodrome shows of the same era.

In any event it was an interesting year for the old girl. In other important news, Ringling staked its first tent since 1956--in Japan, and a panda appeared in a North American circus ring for the first time ever. It was a great year financially for virtually all shows, many reporting record grosses or profits. Problems stemming from illegal phone solicitation seemed to fade from sponsors' and legislators' memories, and the high insurance rates of the mid-1980s eased somewhat. One prominent showman listed bad weather and consequent lost dates as his organization's biggest problem. Other challenges were help storages, and fears, largely unfounded as it turned out, that the presidental election would hurt business. Some troupes closed early anticipating a slump near the November voting, only to find that business held through the fall.

More vexing was the continued protest from animal rightists who picketed many shows. The usual bills to limit or prohibit the exhibition or ownership of exotic animals were debated on the local, state and federal level, although insofar as was known no pu-

Big top of the Big Apple Circus at Shelburne, Vermont. Note workers cleaning it. Bob Kitchen photo.





Hugo Zamoratte, Argentine contortionist on Big Apple, enters his jar. Mary Calder Rower photo.

nitive legislation was passed. Articles in the Ringling, Vargas and other shows' programs stressing their committment to the welfare of their animals was a reflection of the threat posed by the do-gooders.

The industry, at least a large portion of it, won a victory in the United States Supreme Court which ruled that states could not regulate the amount of money that a professional fund raiser might pay to a charity or stipulate a minimum amount that must be given to a charity. It also stated that charities did not have to make an oral disclosure to customers about business expeditures. The case was brought to the high court by Jim Nordmark who challenged a North Carolina law. The ruling was significant to shows which used heavy phone promotion. Had the court sided with North Carolina's attempt to regulate phones, states in effect could legislate phone rooms out of business by making them cost prohibitive.

The Big Apple Circus, the best known of the new wave shows, had its usual split season, playing New York and New England in the summer, and Washington and New York City in the fall and winter. The summer tour started in White Plains, New York on April 12, and ended on August 16 in Shelburne, Vermont. Notable engagements were a month in Boston for the Children's Museum, and a few days in Brewster, New York, near where the menagerie business first prospered.

The summer tour's theme, "1001 Nights at the Big Apple Circus," was loosely based on the Arabian Nights tales, and included very few announcements as each act simply

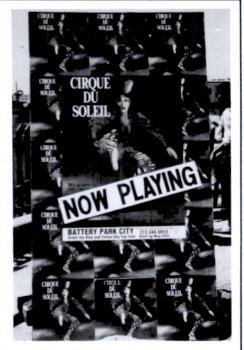
flowed to the next. The cast included Dolly Jacobs on the Roman rings, the Dancing Gauchos, the Tangier Troupe of Arab acrobats, Bobby Gibbs and his camels, Bill Woodcock and his elephants, the contortionist Zamoratte, the Casalys on aerial casting, and Chinese balancers. Among the house performers were Jim and Tisha Tinsman on stilts, Katja Schumann and her liberty horses, and clowns Michael Christensen, John Lepriaz and David Casey. It was vintage Big Apple: inventive, intimate, technically excellent, well balanced and thoughtful. An indication of the organization's attention to detail was the frequent washing to the plastic big top to keep it clean.

The winter production was titled "The Big Apple Circus Meets the Monkey King." A Chinese clown represented the Monkey King, a figure from Chinese folklore. Dolly Jacobs, Bobby Gibbs, the Tangiers Troupe, and the Dancing Gacuhos left after the summer season and were replaced by a different group of Chinese performers, and Roby Gasser and his superb sea lion act. Also returning after missing the summer trek was veteran Big Apple clown Jeff Gordon. The late October to early January under canvas stand at Lincoln Center was the usual huge success with many sell outs and buy outs. Indeed, going to the Big Apple Circus at Christmas became as much a Manhattan tradition as going to the Yuletide show at Radio City Music

The show's founder Paul Binder and his wife Katja Schumann were featured in *People* magazine early in the year. Binder was also awarded an honorary degree from Dartmouth College. Kenneth Feld visited the show during its appearance near Washington. The rich and famous were in attendance at virtually all performances during the New York nm.

Cirque du Soleil, the brainchild of Guy Laliberte, pitched its one ring tent in six major urban areas. Opening in Santa Monica in early February the show played there for

Flooded lot of Cirque du Soleil at beach in Santa Monica in late January. Jerry Cash photo.



Billstand on the lot for Cirque du Soleil at Battery Park in New York City. J. Kurt Spence photo.

about a month on the beach, breaking in late February to appear indoors in conjunction with the Calgary Olympics. San Francisco was next where the show spent most of April and early May. After the longest jump of any circus during the year, the much heralded New York engagement began on May 26, running through June. Toronto from July 23 to August 14 was next on the itinerary, followed by Washington in September. The season ended in its home town of Montreal with an October 25 to November 20 appearance. While the year was not without its problems, on the whole it was a very successful season.

"Compared to P. T. Barnum Greatest Show on Earth, the Cirque du Soleil seems to have descended from another solar system," wrote the *New York Post*. Using about thirty performers, the show combined the musical theater and dance with traditional





James Zoppe riding act on Circus Flora during Toledo, Ohio engagement. John F. Polacsek photo.

circus acts to create what one critic called a "minimalist circus." Lots of high tech wizardary made a never-never land kind of circus. It was something like watching a live performance of the cartoon Fantasia. The ensemble had no stars nor animals as the high energy production, not the technical virtuosity of the kinkers, carried the performance. In fact, the only well known performer was Denis Lacombe, a talented clown who achieved a measure of fame on Big Apple a year ago.

Projecting an image of the circus of the future, the show had a remarkable knack for attracting national publicity as it was written up in Life, Time, Newsweek, USA Today, People, Vanity Fair, and McLean's. Some of the personnel even appeared on the Johnny Carson show. On April 24, Soleil announced its New York debut in an extraordinary two page ad in the Sunday New York Times. Quoting from rave reviews and endorsements from movie and television stars, it was surely the most expensive newspaper ad ever taken by a circus.

The show took some heat within the business for criticizing other forms of American circusing, particularly the use of animals on shows. Within the profession, Cirque du Soleil bashing was a common topic of jackpots. Interestingly, while the big city theater critics who reviewed the show were generally quite favorable toward it, a number of them stated they missed the animals acts which revealed the deep association between animals and the American circus. Late season reports said a number of performers had quit the troupe, complaining of long hours and little time off. Since the show was not dependent on big name acts, it seemed

doubtful that changes in personnel would deter Cirque du Soleil from making exciting and controversial news in 1989.

Like Big Apple and Cirque du Soleil, Circus Flora, founded by David Balding, had a different way of presenting itself. Melding the dramatic theater and the circus, the production, "The Journey West," recounted the adventures of the Baldini circus family and their elephant Flora in St. Louis in 1843 and in Oregon in 1844. The concept was inventive and charming. Circus acts were a major part of the story line. Tino Wallenda Zoppe on the high wire, the Fox family of Native American dancers, Bucky Boger and his buffalo, and the James Zoppe riders were all part of the cast. The show had a number of dates from May through August, mostly in the Midwest, although the troupe appeared in Charleston, South Carolina in late May and at the CFA convention in Williamsburg, Virginia in mid-July. A one ring theater in the round, it appeared under canvas except in St. Louis where the performance was sidewalled after the tent was destroyed by high winds in Poplar Bluff, Missouri the week before, proving that even shows with new ideas faced old problems.

In its fourteenth season, the Pickle Family Circus was the oldest of the new shows. Founder Larry Pisoni was not with it as he pursued a career as a single act. Judy Finelli was the new artisitic director. Her handiwork resulted in the "Cafe des Artistes," an ancient vaudeville comedy skit that integrated juggling, clowning, acrobatics and gymnastics into the routine. Done by a twelve person ensemble, it took up the entire second half of the performance. The sidewalled exhibition

Bear foot juggling on the Moscow Circus in Detroit, John F. Polacsek photo.





Ivor David Balding, founder and director-producer of Circus Flora. John E. Lenker photo.

had a cult following in the Pacific Coast states where it spent the year. Eleven year old Lorenzo Pisoni was the ringmaster, and the five piece band used original music.

The Moscow Circus started its North American tour in Toronto in mid-August and finished in Baltimore in January 1989, playing a month in New York's Radio City Music Hall. Most of the show was first rate conventional Russian acts such as a superb bear routine, a very fine seventeen tiger act, and a tremendous Cossack riding exhibition. Other turns used safety devices which allowed the performers to do tricks too dangerous to even attempt otherwise. For example, a high wire walker did a somersault thirty feet in the air aided by a mechanic.

The outstanding act was the flying trapeze display. Called the Flying Cranes, it combined classical music, ballet, and special effects with traditional trapeze turns and the use of motorized winches to symbolize the freeing of the spirits of Russian soldiers killed in World War II. The result was an absolute dramatic masterpiece, the most extraordinary act seen on these shores in years. The ten person show-stopper indicated the possibilities when old modes of presentation were broken.

While a new brand of circus may have been emerging, the old-time extravanganza was hardly moribund as Beatty-Cole, Carson and Barnes, and Vargas, the three big tenters, all had excellent years. While each had its own unique character, all were linked by the common thread of veteran management, tried and true marketing techniques, heavy capital investment, an emphasis on spectacle, and a long time allegiance to a particular geographic region and repeat dates. They were the spir-



Opening day of Carson & Barnes at Paris, Texas, March 19. Note new clown balloon atop the ticket wagon. Fraser Photo Archives.

itual heirs of the great three ring railroad circuses that once roamed the countryside. None of them received the national media coverage of the their glitzier brethren, nor were they influenced by them. They simply continued to refine the formula that worked for them in the past, in the case of Carson and Barnes for over half a century.

The Clyde Beatty-Cole Bros. Circus, owned by Doug Holwadel and John Pugh, opened the season at its winterquarters town of DeLand, Florida on March 22. As in previous years it marched up the Atlantic Coast through Georgia, the Carolinas, West Virginia, and Virginia, reaching the mid-Atlantic states in early May. Late that month the show was in Pennnsylvania and in early June, New York. Most of the summer was spent in New England with the usual Long Island run in late July. By late August the troupe headed south, taking an inland route through Tennessee, Alabama and Florida before closing at Sunrise, Florida on October 30. Its 26 trucks covered 9547 miles of pavement during the 32 week schedule, making 11 one day stands, 56 two dayers, 26 three day stops, 4 four day dates, and 1 five day exhibition at Commack, Long Island. It was a highly profitable, relatively troublefree season, although rough weather in the

Newly painted cat trailers on Carson & Barnes. John F. Polacsek photo.

South late in the tour caused a few cancelled dates which ate into the net. Over half its dates were unsponsored, although the show did have a number of buy outs including a notable one for Shearson-Lehman on the grounds of the Greenbrair resort in West Virginia.

The two hour program included returning acts Josip Marcan and his cats, the Flying Gaonas, and Fred Logan and the elephants.

An eight horse liberty act presented by Trevor Bale, the Wee-Gets hand balancers, David Gaona juggling and Alex Abadilla on single trapeze were new. It was the only large tenter with a live band.

The elephant herd increased to ten bulls with the addition of an Asian female named Debbi which was purchased from D. R. Miller who had had her leased to Gopher Davenport. The show invested over \$500,000 in capital

equipment, the most in the Pugh-Holwadel era. Among new additions to the physical plant were two generators, two forklifts, six diesel tractors, a workingman's sleeper, a prop truck, a new seat wagon, and a new ticket wagon. A new big top was erected at Daytona Beach, Florida late in the season, then packed up for daily use starting in 1989. The tent, a 150 round with three 50 foot middles, was made of vinyl, making the 1988 season the last that any large circus carried a

canvas tent. Management expected to get twice the life out of vinyl.

The Carson and Barnes Circus headed west soon after opening in Paris, Texas on March 19. It reached California on May 6, then moved into Oregon on June 11 and Washington on June 19. Much of the summer was spent in the Big Sky and Plains states before entering the Midwest in Minnesota on August 14. In late September the trek home began through the South for the final date for the home folks at Hugo, Oklahoma on November 14.

It was a real coast-to-coast, border-to-border route which put over 18,000 miles on the steering wheels in 28 states. Unlike Beatty or Vargas, the show played almost exclusively one day engagements, mostly in small towns. Business was slow at first but California made up for it, and the show came home a big winner in spite of instense competition and many rough jumps out West.

The show had a sleeker, more contemporary look as a new paint job on many of the semi-trailers gave the rolling stock a more circusey feel than it had in years. The new

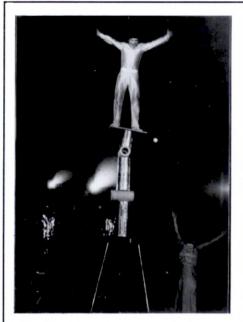


Pat White and MacDermott the moose on Carson & Barnes at Barnesville, Georgia, October 9. Richard J. Reynolds III photo.

wardrobe for the roaring '20s spec was veryflashy, and a huge new clown balloon atop the ticket wagon enlivened the midway.

The performance was a bit stronger than in past years, featuring returnees Pat White and her cats, Donnie Carr and the elephants and three flying acts. While circus fans mourned the lack of a live band, the general public appeared not to notice that the acts were backed by tapes. One hallmark of a Dory Miller circus which mercifully did not change was the emphasis on exotic animals as Carson and Barnes once again carried more animals than Noah including 22 elephants, 37 horses, 7 lions, a tiger, a liger, a hippo, a rhino, a giraffe, two camels, three llamas, and a moose named MacDermott. The moose, which appeared only in the menagerie, was something of a sensation as it may have been the only representative of its





The Vargas Circus was strong on rola bola acts. Here Abilio Pimento does it in Chicago. Sheelagh Jones photo.

species to appear on an American circus this century, perhaps ever.

Circus vice-president Jim Judkins wrote a wonderful route book, full of information and wry, witty asides such as his comment about Surprise, Arizona: "This is a 'Golden Ages' city. The median age of the population is deceased. Barbara Fulton filled her balloons with oxygen and sold them to the elderly." Judkins' irreverent, show-smart humor brought to mind Starr DeBelle's forgotten masterpiece about the mythical Won, Horse and Upp Combined Circus which appeared serially in the *Billboard* in the 1940s.

Circus Vargas opened its 19th season in California on January 8, performing in that state through June 12 before heading into Oregon and Washington which were played until late July. After a handful of dates in Colorado, New Mexico, Texas and Iowa, the show moved into Illinois in late August, playing seven locations in the Chicago area in September. It then made a huge jump back to Texas where it stayed for most of the remainder of the season, closing on November 21. By all reports, it was an excellent year at the red wagon.

The show moved behind 22 diesel trucks. A new plastic red and blue big top was raised for the first time on February 5 at the Hollywood Bowl. Continuing a practice began in 1987, Vargas played a number of indoor dates. On October 16 it did a benefit for the Hertzberg Circus Collection in San Antonio.

Among the acts were Alan Gold and his big lion and tiger display, Ted Polk and Col. Joe the huge Asian tusker, two flying acts, the Castrajon wheel of destiny, and Trudy Strong and Dutch Crawford on liberty horses. Rex Williams on horseback worked 12 elephants. The show featured a Can-Can aerial ballet. Joe Pon was ringmaster and taped music backed up the numbers.

In a bizarre incident which recalled the old-time billposter's opposition wars, a promoter for a Disney ice show was arrested in El Paso in November and charged with stealing Vargas free ticket coupons from merchants. The promoter allegedly posed as a Vargas employee and told store managers he was picking up the coupons because they had been misprinted. According to the El Paso Times of November 10 approximately 100,000 coupons were found in the ice show promoter's car. Vargas played the County Coliseum in El Paso on November 18-21, while the ice show came in the same building the following week.

In its fifth season under manager David Rawls the Kelly Miller Circus opened and closed in its home state of Oklahoma. In between it played almost exclusively in the Midwest and the South, mostly small towns for one day. The midway had a pony sweep, elephant ride, novelty stand, concessions trailer, a moon bounce, and a combination side show and menagerie which had a magic act, fire eating exhibition, a blade box, a small African elephant, three camels, a tiger, a llama, three goats and some snakes.

The performance included Bill Schreiber's dogs, and newcomer Billy Martin who did a rola bola act and a gorilla parody. The show had at least two clowns who were graduates of the Ringling Clown College, an indication of the extent which that august institution influenced American circus clowning. The program was backed up by a two piece band.

Missing from the troupe was Harry Rawls who didn't go out. For the third year in a row the show made the date for a health center in Ann Arbor that included a dinner dance under the big top and a parade which was led by Billy Martin and his wife Cheryl in a buggy.

Allan C. Hill's Great American Circus

Midway of Allan Hill's Great American Circus in Springfield, Ohio. Fred D. Pfening, Jr. photo.



Concession trailer of Franzen Bros. Circus at Delevan, Wisconsin. Guy Fiorenza photo.

opened in Sarasota on March 4 and closed there on October 8. Its early season route took the show up the Eastern seaboard to the mid-Atlantic and New England states through mid-summer. The late summer was spent in the Midwest before the troupe worked its way back to its winter home in Florida. The show generally played bedroom communities in the East and small towns elsewhere.

The big top was an 80 foot round with a 40 and two 30 foot middle sections. The midway had a moon bounce, elephant ride, snake show, floss stand, novelty stand, pony ride, concession stand, and a petting zoo with domestic animals. Acts included Patti Antalek with dogs and the dressage horse Royal Viking, the Torres brothers doing comedy knockabout, Henry Bertini with Jackie the chimp, and Tim Frisco's elephant act. A three piece band was carried. Whitey Black was the manager. Former Carson and Barnes bandleader Charlie Stevenson was the purchasing agent. Missing from the roster was Tiny Tim, the previous year's star attraction. At last report he was running for mayor of New York City which may have been less of a career change than would appear at first glance.





Interior of new tent of Roberts Bros. Circus. Robert Sugarman photo.

Franzen Bros. Circus started in Florida in late February, and toured the rural Midwest for much of the summer. It closed in Florida in late October. The show had a new Italian big top which measured 140 by 90 feet. The midway had a pony sweep, elephant ride and concession stand.

Owner Wayne Franzen presented much of the one ring performance, doing a lion and tiger act, a llama and camel display, a pickout pony routine, and a single elephant turn. Other actors included Heidi Cassidy on Roman rings and Brian Franzen with two young African elephants. The show carried 45 animals, a large total for a small show.

Starting in mid-March Roberts Bros. Circus, owned by the Doris Earl family, played the South and the East, going as far west as West Virginia. The show had a new vinyl tent, a 70 foot round top with a 40 and two 30 foot middle pieces. The midway had pony and elephant rides, a snake show, moon bounce and the usual concession stands. The three ring performance included Yvonne Stephens and her eight dogs, Jeff Earl and Lisa the elephant who was leased from Dory Miller, and Brian LaPalme with magic and fire eating. An organ backed up the acts. The seven month route put about

Culpepper & Merriweather Circus tent at Benkelman, Nebraska, September 24. Joe Fleming photo.



12,000 miles on the odometers before the final date in Florida in mid-October.

The Culpepper and Merriweather began its itinerary in Arizona in late February, playing the West through late June. Most of the summer was spent in the Midwest, after which the show headed back west to close in Arizona in mid-October. Owner Robert "Red" Johnson added sever-

al new trucks, a moon bounce and an elephant ride. The show also had a new poster. Heidi Wendany was a new addition to the program doing a dog act and a dressage act. She also had the pony ring on the midway. Other acts included James Zajicek on the rola bola, Lynn Jacobs on single trapeze, and Terrell Jacobs III with a whip cracking

mance which used canned music. The animal inventory included a llama, two small white mules, five horses, and two Asiatic elephants named Tommy and Boo. The midway had a pony ride and a sideshow that contained a midget pony, a monkey and some snakes.

Vidbel's Olde Tyme Circus had its usual summer-only season in New York in June and July, and the mid-Atlantic states in August and September. This one ringer, owned by Al Vidbel, used an 80 foot round with a 40 foot middle. On the midway was an elephant and camel ride, ticket-novelty trailer, petting zoo and concession stand. A nice front end touch was Jim Waynick playing the air calliope for about 45 minutes before each performance. The two hour show included seals, dogs, chimps, ponies and an African elephant named Anna Louise. Charles Moyer led the three piece band. Skin and Bones handled the clowning. The show had a blow down on August 17 in Lavallette, New Jersey; fifteen people were injuried, none seriously.



act and six liberty ponies. Tom Tomachek clowned and did a gorilla parody number. Barbara, a four year old African female, was the elephant herd. The show was notable for the number of military bases it played, an interesting bit of niche marketing. It appeared mainly in small communities with the exception of a series of dates in Chicago.

This time around, John "Gopher" Davenport called his aggregation King Royal Bros. Except for some Nebraska dates in April and ones in Washington state in late June and

early July, nothing was known of its route. The show moved on about half a dozen trucks, all painted white but none carrying a title. The one ring performance was given under an old Bruno top. Davenport was the ringmaster, Shorty Shearer put on much of the perforGopher Davenport's King Royal Bros. Circus at Trenton, Nebraska, April 14. Semi on left used for seats, poles and side wall; lion cage on right. Joe Fleming photo.

John and Betty Reid's Reid Bros. Circus had a split season, playing the Great Northwest in April through June, and Texas in September and October. The Lone Star state shows were sponsered by police and fire organizations. The troupe used a 90 foot round top with three 40 foot middles. On the fall dates the performance roster included Andre Schweizer, balancing act; Helen Carpenter, cats; the Flying Starlings; and Bucky Steele and his three elephants.

The Plunkett Circus out of Mabank, Texas played that state in spring and fall tours. Among the acts were the Lang family of jugglers, and Christopher James on tight wire. Cleo Plunkett was ringmaster. The troupe carried three elephants and five camels. The physical equipment was enhanced by a new seat wagon. The show made corporate dates for Frito-Lay and R. J. Reynolds.



Crowd awaiting opening of Al Vidbel's Olde Tyme Circus. J. Kurt Spence photo.

Allen Bros. Circus opened on April 1 and closed on December 1, appearing in the South, the Great Plains states, and Texas. Allen Bedford was the owner. The show traveled on five trucks and used a 140 by 60 foot big top. The ninety minute exhibition had Jane Randall working dogs and horses, and Bones Craig and his elephants for part of the year. Phil Chandler was the announcer and Leon Pinter supplied the music on an organ. The Frazier Bros. Circus had a September 14 through 23rd run in Texas under a 130 by 70 foot three pole big top, E. J. McDaniel set the dates while John Frazier Sr. supplied the show and equipment. The show moved on two trucks. Among the performers were Mel Hall doing comedy unicycle, and Victor Flores with a dog act.

Advertising dodger used by Ringling-Barnum gold unit in Japan. Robert Jones collection.

Among the smaller, less publicized tenters, John Schoonbeck's Friendly Bros. Circus appeared in New York in May and Pennyslvania in July. While Manuel Romas' Oscarian Bros. Circus didn't spill a drop of ink in the trade press, it presumably had some Florida dates. Carlos Farfan's Circo D'Carlo, which ca-

tered exclusively to the Hispanic community, had dates in California. David Mobbs' Circus USA appeared under canvas in the Miami area in both April and October. Tragedy struck the show on April 17 when Belinda Amandis fell to her death from the single trapeze during a performance in Hialeah.

Phillips Bros. Big Top Circus used a 90 by 60 foot tent when it appeared in New Jersey during the summer. Tom Cathro was ringmaster, and Gary Noel had a dog act, did stilt walking and plate spinning. Owner Bill Phillips used the title Sunshine Magic Circus at East Brunswick, New Jersey in September. The Kay and Kelly Magic Circus opened in Missouri in June, and presumably toured the high grass country.

The big story from Ringling Bros. and Barnum & Bailey was the four month tour of Japan. Appearing in Sapporo, Tokyo and Osaka under a remarkable 450 by 225 foot tent seating about 7000, the trip recalled other great foreign expeditions by American shows such as Barnum and Bailey, Sells Bros., W. W. Cole and Buffalo

Bill. By all accounts the venture was both a huge artistic and financial success as the Unicorn-themed show rocked the Japanese audiences at all three stands. Previously, a Kenneth Feld owned ice show appeared in the Orient, and the Siegfried and Roy magic review, another Feld production, arrived in Japan late in the year. At year's end planning was underway to send another circus to Japan in 1989 featuring King Tusk. Also in the works was a Tokyo branch of Clown College to help Japanese businessmen to deal with stress. Clearly, the Ringling organization lived up to its title of the Greatest Show on Earth. For a comprehensive account Ringling's Japan tour, see the September-October 1988 Bandwagon.

The Ringling blue show was the new unit. For the first time in history the three metropolitan New York venues--the Meadowlands, the Nassau Coliseum, and Madison Square Garden--were played consecutively, from March 8 through May l. The policy change allowed the circus to market all three dates at once, and cut expenses. After New York, the troupe

played in New England and Philadalphia, after which it made a huge jump to Tulsa to begin a western swing that included a number of appearances in California. After closing in Denver on October 9, the forty-four car train doubled back to Milwaukee to start a group of Midwestern dates, the longest being an October 18 to November 13 run at two arenas in Chicago, before closing the season at Columbus on December 4. Two other notable dates were at Tampa where the show appeared for the first time in twenty years, and at Reno which had not seen the Ringling title in fifty-four. By all accounts it was a good year; concerns about the availability of television advertising time because of the election apparently didn't materialize.

The performance was themed around an African Safari and featured Zulu dancers and Tahar and the Jaws of Death, an alligator act. The program was remarkably strong on ani-



Mkhombe, the baby white rhino, on Ringling-Barnum blue unit at Atlanta, Georgia on January 26. Kenny Blair on left, Mickey Bohannon on right. Richard J. Reynolds III photo.

mal displays, using many exotics which had not been on Ringling or other circuses for years. Tahar's alligators were the first on the Big One since 1940 when Tanit Ikao had some in the show's last concert. The five zebras were the most carried since the 1942 Cleveland menagerie fire. Carmen Hall's baboons included some extremely rare subspecies which were seldom, if ever, seen in the ring. A bison was part of the mixed lead stock act for part of the season. Patrons received their money's worth at the menagerie which was a special feature of the Tampa engagement.

Of special note was the show's baby rhino, named Mkhombe, who was the first of his species to troupe with Ringling since 1958, and the only white rhino ever employed by Ringling-Barnum. He was also the first rhino ever on an American circus who was handled as lead stock rather than in a cage. He traveled in one of the show's stock cars, and



African dancers on Ringling-Barnum blue unit in Columbus, Ohio. Fred D. Pfening, Jr. photo.

was led around on a leash. Purchased from animal dealer David Hale, Mkhombe started in the circus business at St. Petersburg in February. Plans to make him a feature in the show didn't pan out as he appeared in the ring only once, at Madison Square Garden no less, making him perhaps the only attraction ever to open and close at the pinnacle of American circusing. At season's end the rhino and the bison were disposed of to a game park.

The human performers also made news. On May 15 Miguel Vazquez completed his 1000th quadruple somersault in New Haven; he first did the trick in public in Tucson on July 10, 1982. In early September, he caught twenty-two quads in a row, and ran about a 78% completion rate for the season. In Phoenix on June 22, circus history was made when both Vazquez and Ruben Caballero Jr. did the quad in the same performance. It was the first time ever that two acts did the trick at the same time. They repeated this accomplishment on three other occasions before the Caballero troupe left the show in August. They were replaced by the Flying Rodriguez

Tarzan Zerbini Circus big top at Ann Arbor, Michigan. John F. Polacsek photo. who had been in Hawaii on a Paul Kaye date. In a final note concerning the aerial squardron, Veroncia Caballero became the first Hispanic female complete a triple somersault; she was only the fourth of her gender to ever catch it.

Mickey Bohannon was badly injuried in a freak accident and his place in the zebra act was taken by David Polke. Bohan-

non had been training the rhino, and his absence may have a factor in the decision to drop the beast. Larry Allen Dean worked the cat act at the beginning of the season. Jerry Wegman replaced him in late May when Dean left for the Japan unit. Wegman was clawed badly soon after taking over the act.

The show's clowns paid tribute to the 20th anniversary of Clown College by recreating many of the classic turns from past years including the burning building gag. The Quiros on the high wire, the Peters wheel of destiny, and the Gautier family with nineteen elephants were among the holdover acts. One new twist in Gautier's presentation was having his charges walk a bit of the long mount backwards which was an interesting novelty.

It was the second time around for Ringling's red unit which generally played smaller arenas, although a number of major cities such as Baltimore, New Orleans, Dallas, Houston, St. Louis, Detroit, Cleveland and Pittsburgh were on the route. The show laid off the first two weeks in June, and disbanded after the Pittsburgh finale on November 20. The performance was the same as in 1987, featuring King Tusk the elephant and Gunther Gebel-Williams in a number of animal acts. Other acts included Mercury Morgan, bike rider; Rudoph Delmonte, contortionist; and the Soaring Stars,

perhaps the only flying trapeze act in the business which didn't use the word "Flying" in its name. When Lee Keener left the show about mid-season he ended an over twenty year association with King Tusk, aka Tommy.

In other Ringling-Barnum news, Dick Van Dyke hosted a February 7 special on Clown College. Not long after, the Judds, a mother-daughter singing duo, presented the annual telecast of the new unit from St. Petersburg. The show cancelled its contract with the Baltimore Arena, citing the city's choice of Centre Management as management firm for the building. Centre Management was headed by Abe Pollin who had feuded with the Felds



Ad for the Great Circus of China at Vancouver in December. Mike Sporrer collection.

since at least 1974. In September it was announced that the Feld organization would relocate its headquarters to a new office building under construction in Tysons' Corner, Virginia, near Washington. When the scheduled move occurs in the fall of 1989 it will be the fourth location of Ringling offices since the Feld family took over in 1967. The Ringling-Barnum thrill show appeared at St. Paul's RiverFest in mid-July. The thirty-five minute performance included the Centrons on motorcycles, the Winn family in the wheel of destiny, Debbie Kelly in a neck slide, and Danuta Parsons with her Spider Goddess act.

The Great Circus of China was another arena show, playing eleven major Canadian venues from September 14 until December 4. The show's star was Gong Gong the panda, probably the rarest animal to ever perform in a circus ring in North America and



the first of his species to perform in the western world. Other acts included risley, juggling, balancing, teeterboard, and acrobatics. The tour was sponsored by Canadian Tire, and produced by veteran Canadian showman J. Sergei Sawchyn. Although it didn't get much play in the United States, it was a major event north of the border.

Shrine and other sponored circuses were an essential part of the industry, providing nearly year round work for scores of acts. Many troupers preferred working in this end of the business which generally offerred fewer jumps and better working conditions. While newspapers continued to run horror stories about the small percentage of grosses which went to charities from sponsored circuses, they seemed to have little effect on the industry as there was no cut back in the number of sponsored dates available. While some Shrine temples changed producers and others changed their dates, all appeared to have been business as usual in this corner of the world.

John "Tarzan" Zerbini had an eastern and western unit on the road for much of the year, playing both arena and tented dates. The tent show spent most of its summer and early fall in Canada and in the East. A few satellite exhibitions from indoor engagements were also under plastic. He also had a show at a Montreal amusement park during the summer, and closed the year with a Christmas circus at Montreal's Olympic Stadium. His troupes appeared in both large and small towns, including big city Shrine dates in Seattle, Houston, Portland, Fort Wayne, Albuquerque, Vancouver and Detroit. In mid-March he had three troupes out at once for the first time.

The March 11-27 Detriot run, the grandaddy of all Shrine dates, featured Zerbini himself working the great Knie tiger act, entering the ring via a Cadillac convertable. John Herriott did the ringmastering from horse back and Clement Tocca had the band. Other acts included the Apollos, living statues; the Great Wallendas on the high wire; the Star Lords, sky cycles; Sugar and Spice,

Entrance to Tommy Hanneford Circus at Darien Lake Amusement Park near Buffalo. Paul Horsman photo.





Garth and Percy, Dick Garden's trained hippos, in performance on Coronas' Shrine date at Marietta, Georgia in spring. Tim Reynolds photo.

cradle; the Hasani troupe of Arab tumblers; and the Flying Starlings and the Flying Fornazaris on the flying trapeze.

The George and Serge Coronas Circus also had two units out part of the year. This organization had major Shrine contracts in San Antonio, Ft. Worth, St. Louis and Atlanta; and a nearly month long run at the Texas State Fair in July and August. A big early year exhibition was the South Florida Fair in West Palm Beach from January 18 to 31 with Roberto Torres, slack wire; the Italos, musical clowns; Ben Williams and Anna May the elephant; and the Flying Fornasaris. Mike Pike had the band and Paul Jeffreys was the ringmaster. A new vinyl big top was raised there for the first time. At the Texas fair, Serge Coronas had Vincent Von Duke and his eight tigers, and Fay Alexander and his comedy car which was the one Ernie Wiswell put to good use for many years. Ree Schweizer was ringmistress.

The April 15-24 Shrine date at Marietta, Georgia, outside Altanta, was a major production in a 150 foot round top tent with three fifty foot middles leased from Harold Barnes. Among the acts were the Flying Valentines, Ben DeWayne's elephants, and a

number of Dick Garden's animals, including his two hippos in what may have been their last public appearance. The local temple also booked the W. H. Harden Carnival adjacent to the circus and called the whole affair the Shrine Circus and Carnival.

Tommy and Struppi Hanneford's Royal Hanneford Circus was another major player in the Shrine Circus business. It toured two units, called the Red and the Green, making arena, grandstand and tented dates. Major Shrine bookings included Dallas, Minneapolis, Indianpolis and Cincinnati. John R. Mulholland promoted a string of tented dates in Tennessee in October.

Hanneford placed a tent show at Darien Lake Amusement Park near Buffalo from late May until early September featuring Nellie Hanneford, Mark Karoly, and Gerard Soules. Another under canvas engagement of note was in Milwaukee in mid-July for the Great Circus Parade. The performance included Jorge Barreda and his cats, Lou Ann Jacob and her cowboy baby elephants, and Barry Lubin, Grandma the clown of Big Apple Circus fame.

The January 9 to 17 Flint, Michigan date was the traditional kick off for the year. Among the acts were Jacqueline Zerbini's cats, Gabriel Flores on cloud swing, Welde's bears, the Flying Vargas and Flying Ibarras, and the Hanneford and Woodcock elephants. Senor Rai was the ringmaster. A special feature was a Batman and Robin bit with Dennis Zoppe and Mark Karoly. The Tommy and Struppi Hanneford CFA tent was raised at Flint during the stand. The Indianpolis Shrine date included three flying trapeze acts and had a wing of the building set aside for carnival rides and a menagerie.

Carden International Circus, owned by George Carden, operated up to three troupes during the season with major Shrine work at Milwaukee, Austin, Denver, Huntington, and South Bend. The Austin date, produced by Johnny Jordan, had Joe Frisco with the Carden camels, the Castros on the high wire and the Dave Smith cannon act. Milwaukee saw Bruno Blaczak's nine tigers, Jim and Tepa Hall's bears, Scott's football dogs, and Henry Munoz's cannon.

The show made a number of fair and tented dates including the West Virginia State Fair. The Johnny Jordan unit began its season in March at Lafayette, Louisiana, and

had a series of California, Midwestern and Texas stands. Many of the latter were one day satellite dates.

George Hubler's International Circus had a full schedule of Shrine and other sponored appearances, mostly in the Midwest including Toledo, Dayton, Mentor, and Youngstown, Ohio. He also had a circus at an Indi-



Newspaper ad for Dick Garden's short-lived Sterling Bros. Circus that played a brief season in northern Florida. Arnold Brito collection.

ana fair in July and the Ohio State Fair in August. In two oddball dates, the show played Wright Patterson Air Force Base near Dayton in early July under George Hanneford's tent, and appeared in Pittsburgh as a society circus for a fund raiser. At Mentor in February he booked the Lenz chimps, the Tino Wallenda Zoppe high wire act, the Dancing Gauchos, the Urias Globe of Death, Jorge Barreda's cats, and Lou Ann Jacob's elephants. At Youngstown, he presented Helen Carpenter's cats, Dolly Jacob on the Roman rings, the Carrillo brothers, Jim Hall's bears, the Flying Espanas, and Ben Williams and Anna May the elephant. Veteran Sam Polack helped produce the Little Rock Shrine date in April.

Hamid-Morton, the most venerable of Shrine circuses, had its long standing group of dates starting with Roanoke, Virginia on Janaury 29, followed by Topeka, Joplin, Kansas City, Tulsa, Oklahoma City, St. Paul, and a number of others until closing at Pittsburgh on July 10. In the late summer and early fall the show did some fairs, and in December had some bookings in its home state of New Jersey. Some of the in-ring personnel at the Roanoke opening were Kay Rosaire and her cats, the Lenz chimps, the Flying Eagles and Bobby Moore's elephants. Earl Michaels was the singing ringmaster.

Ian Garden's Garden Bros. Circus started off its 51st year in Cornwall, Ontario in February, and ended in Toronto late May. A fall

tour commenced in Sault St. Maire, Ontario on August 1; this string included both arena and grandstand exhibitions. From November 7-15 Garden took a tented show to Bermuda for what was reportedly a very profitable engagment. Acts on the spring itinerary included Julius Von Uhl's cage act, Susan Sheryll's dogs, Althoff's bears, Davide Zoppe's mon-

keys, and Bobby Moore's elephants. Moore was badly stomped by one of his charges on March 5 in Montreal, causing him to miss a number of dates. Humane society officals in Toronto told the circus it would be barred from returning in 1989 unless more room was provided for animals. Performers on the fall tour included Von Uhl, Sheryll, Zoppe, Johnny Walker and the Cuneo elephants and the Flying Valentines.

Bill Kay produced many Shrine dates with Syracuse, Salt Lake City, Wheeling, Sarasota, and Columbus all on his road map. At Syracuse in March Carol Marcan worked six cats, and Jack Cook had his comedy car. David Pruyn had a ten piece band. At Columbus in April Otto Berosini and his mixed cats, Jim Hall and his bears, the Tim Loyal riders, Sharon Ward

and her trained pigs and the Flying Valentines with Ray Valentine both catching and flying in the same act were all on the roster. Lucky Larabee was ringmaster.

Eddie Zacchini's Olympic International Circus played its usual circuit, starting with the Florida State Fair in February, followed

by the March 4-20 Chicago Shrine date, the late March Nashville Shrine date, an early April run in Florida, Shrine appearances in Terre Haute and Macon in April and May, and the South Alabama Fair in Montgomery in October. At the Florida fair in Tampa, a tented engagement, Gerard Soules and his poo-

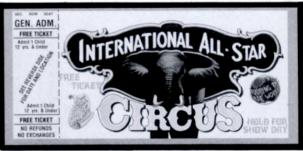
dles, the George Hanneford liberty horses and elephants, and Belinda Amandis on single trapeze all performed. Brother Hugo Zacchini was shot out of a cannon as a free attraction at the fair. While that event was billed as "Hugo's Last Blast," Zacchini had retired from human cannonballing about as often as Buffalo Bill did from wild west shows, leaving his legions of fans reason to hope they will see him again. At the Chicago engagement, which tied Detroit as the year's longest Shrine date, the acts included Gaylord Maynard and his comedy horse Chief Bear Claw, Manuel Goncalvez on the rola bola, the Cristinai trampoline act, the Koziak troupe on the vaulting pole, and the Flying Cortez. Keith Killinger had the band and Ree Schweizer was the singing ringmistress.

The American Continental Circus, owned by sisters Carole and Patricia Gatti, opened

its twenty-fifth season in Texas on February 1 and closed in that state on October 25. In between it appeared in the American and Canadian west, and Arkansas. While the show had some Shrine engagements, Los Angeles for instance, it specialized in badge dates-sponsorship by police and firefighters' groups. Near San Jose on June 13 the show experienced an earthquake at the ball park in which it was playing; there was no major damage, although everything wobbled. Acts on the circus included the Flying Pages, Andre Skarbecki and eight lions, Eric Braun and eight dogs, Tommy Donoho and four elephants named Wanda, Queenie, Patti and Tika, Joe Lemke's chimps, and Las Mayas living statues. This one did both grandstand and arena dates.

Tommy Bentley and Chuck Clancey's Bentley Bros. Circus had a split season, playing mostly grandstands with a few indoor appearances. The troupe toured the West from April 27 to June 7, and the East, New England and the Midwest from July 16 through September. Among the acts booked for one or both runs were Jim Hall and his bears, the Timmy Loyal riding act, Diane Moyer and two elephants, and Rebecca Smith with her cannon and gyro wheel.

Alberto and Sandy Zoppe's Circus Europa had arena, theater, and tented dates, some of which were under Shrine auspices. A July tour of the Yukon territory and Alaska was very successful. All four dates were indoors. The show had problems moving from Whitehorse, Yukon Territory to Fairbanks, Alaska



Fancy free kid's ticket for Jim Nord-mark's International All-Star Circus. Dave Orr collection.

when rain caused a mudslide which blocked the highway with the result being that the circus had to backtrack about 175 miles. What should have been a 609 mile jump turned out to be 1050 with over 200 of it on unpaved road. Among the acts on the Northern sojourn were the Flying Espanas, the Wainwright living statues, Otto Berosini and his cats, Bill Morris and his three elephants, and James Clement's African elephant. They were backed up by taped music.

Ron Kelroy's Royal Australian Circus started the year in February with the Shrine date in Louisville. This five ringer had Jorge Barreda, Lou Ann Jacob, the Urias troupe, and the Flying Eagles among the performing talent. The Flying Eagles learned their trade as part of the Peru Circus City Festival Circus a few years ago. Peter Sturgis was ringmaster. After Louisville, Kelroy had a number of dates from April through early November including Shrine productions in Pennsylvania, the Illinois State Fair, and eleven days as part of Milwaukee's Summerfest.

Ed Migley's Circus Odyssey had Shrine appearances in Buffalo and Rochester in February before heading to Puerto Rico for a month. After returning to the mainland, it had a number of Shrine dates in the East through May. A short fall run started in Hartford on September 9 for the Shrine. At Harrisburg in early April the acts included the Woodcock, Morris, and Craig elephant acts, the Flying Espanas, the Rix bears, the Carrillo Bros. the Nerveless Nocks, and Rebecca Smith's human cannonball act.

Al Stencell's Super Circus International played indoor dates in Ontario, New Brunswick, Prince Edward Island, and Nova Scotia throughout May and June, hitting fifty-four towns in fifty-six days and covering 5200 miles. Joyce Rice was ringmistress and performed a rope and whip act. Among other actors were Roy Campbell who did a fire eating and unicycle-juggling act, and Bill Morris who had his three elephants. Taped music backed them up. The physical equipment was conveyed in one rented truck.

Don Johnson's Clyde Bros. Circus had bookings in the South, Midwest and West through the year. At Lake Charles, Louisiana in April for the Shrine, the in-ring talent included Helen Carpenter and her cats, Mel Hall and his unicycle act, and Johnson's three baby African elephants worked by John Pelton. At New Orleans in November, Bobby Gibbs was the announcer.

Paul Kaye produced a circus under canvas for Kane Fernandez in Hawaii in August. Performers on the island trip included Doug Terranova with the Don Johnson tigers and elephants, Gene Mendez on the high wire, Christopher James on the tightwire, and the Flying Rodriguez. In late November he had his usual Shrine date at Evansville where Billy Barton did his cloud swing. Jack Cervonne had the band. The special feature at this date was Al Lewis from the Munsters TV show of a generation ago.

Gracie MacIntosh's M & M Circus worked under Shrine auspices in Iowa in April and May. In August she had a stadium date in Waynesville, Missouri before thousands of military personnel. Jimmy Douglas provided much of the physcial equipment of this exhibition and acted as ringmaster. Performers included Clark's lions, the Flying Valentines, Russell and Doris Smith with goats, dogs and high school horses, and the Don Johnson elephants. Mike Pike and another musican backed up the acts.

The Dick Garden saga continued. In January he had a series of indoor dates under the title Sterling Bros. on Florida's Gulf Coast near his winterquarters in Sarasota. Accounts of appearances under canvas and in other southern states were unconfirmed. At the Palmetto opening on January 6 Ward Hall was the ringmaster and Charles Schlarbaum had the band. Among the acts were Vincent Von Duke with the cage act, and Pom Pom Donoho with two hippos.

In the spring he took out a petting zoo which included an elephant, tigers, a rhino and several goats. Called Wonder Zoo, this



Mary Ruth Herriott, who headed the Herriott Family Circus while husband John was in Japan with the Ringling-Barnum gold unit. John Herriott photo.

one was trouble from the start. In late April county animal offices in Gainesville, Florida received complaints about the way the animals were cared for. In late May charges of animal cruelty were filed in Charleston, South Carolina against the show. In late June the show's animals were seized in Fairfax, Virginia as a result of mistreatment. On June 29 Garden's exhibitor's license was revoked. In July a settlement was reached by which the Wonder Zoo donated its animals to the Animal Protection Association in exchange for dropping the charges against it.

That didn't end Garden's animal problems. In late July he was served with a nine count complaint by the U.S. Department of Agriculture alleging violations of the Animal Welfare Act. In early August he was arrested and later released on bond on charges he housed an elephant and two hippos in cages which didn't meet state regulations. These charges stemmed from an incident when the hippos escaped from their pens and ran onto a nearby highway. The three animals were sent to a wildlife refuge center near Ft. Myers, Florida. At year's end no determination on the charges against Garden had been made. Many of his animals who were not vacationing in Fairfax and Ft. Myers were sold to the Herriott and Coronas families.

As a footnote, the move to the Ft. Myers facility probably ended the show biz careers of Garth and Percy, the first pair of performing hippos since the Sells brothers' Dick and Babe in the 1890s. They went out with a bang, breaking out of their pen at the wild-life center shortly after arrival. Earlier in the year they had appeared at the Coronas Shrine date in Atlanta, and starred in the Pee Wee Herman movie. Like Jumbo and Gargantua, they went out on top.

Garden was also involved in litigation throughout the year stemming from previous tours of his Toby Tyler Circus. In January a

> Maryland judge ordered him to pay more than \$2.3 million in fines and restitution resulting from an illegal charity solicitation scheme in that state. In February New York authories obtained a \$110,000 judgement against him for failing to make any payments on the settlement stemming from the 1986 bleacher collapse near Albany, New York. In June, a New York judge sentenced Garden to thirty days in jail and a \$281,000 fine for failure to comply with the bleacher settlement. At year's end these cases were still working their

way through the courts.

If all that were not enough, in July a bank foreclosed the mortgage on the Ringling Ave. building in Sarasota which housed the Toby Tyler offices, and in September five condominiums held by Garden were also foreclosed. In the story that wouldn't die department, newspapers in Sarasota and Columbus ran long exposes on his phone promotion techniques. As the year ground into memory, Garden took one final blow when a Sheriff's Sale of what property he had remaining was held in Sarasota on December

Bob Snowden had his traditional Manchester, New Hampshire Shrine date in April with Carol Marcan's cats, Derrick Rosaire and Tony the wonder horse, Larry Records and his baby African elephant Angel, and Dolly Jacobs on the Roman rings. Fred Petra led a four piece band. Wayne McCary had a five city tour of Maine for the Shrine from April 15 to May 8. Tino Wallenda Zoppe on the high wire, and Jim Arneberg's cannies made this circuit. Charles Van Buskirk was ringmaster. Ray and Donna Valentine produced two strings of badge dates in Texas-one in June, another in October -- as Circus Valentine using Ron Kelroy's equipment. They booked Jorge Barreda, Lou Ann Jacob, and the Flying Rios for the first group of engagements. Peter Sturgis was the ringmaster and David Killinger led the band.

A number of circuses appeared at fairs

and festivals during the year, either under a tent or in front of the grandstand, often as free attractions. In many cases they were sponsored by large companies in the consumer products industry or as adjuncts to carnival midways. The Hanneford Family Circus, owned by George Hanneford, played fairs in twelve states, mainly in the South, East and Midwest from July to November traveling about 12,000 miles. It used a four pole European style round top which sat 2500. At the Stark County Fair in Canton, Ohio in late August and early September the acts included Kathy Hanneford with liberty horses, the Lenz chimps, and Johnny Peers' dogs. During the first half of the year, the Hanneford family booked their horses and elephants with other producers. The Herriott Trained Animal Circus had a string of Eastern fairs from early July to mid-September. Mary Ruth Herriott ran the outfit while husband John appeared in Japan with Ringling. Daughter Heidi Herriott did side saddle high school riding and trapeze in the performance which was sidewalled outdoors. The Liebel Family Circus, headed by Tom Liebel, played many fairs in the South.

Farnum Bros. Circus appeared at a number of California fairs and festivals. Owner Chuck Farnum was ringmaster while wife Sue Farnum had a dog act and liberty ponies. Dave Twomey's Happytime Circus had his one ring tenter at fairs, and shopping centers in Calfornia. Twomey's Happy the Clown character was the in-ring feature; the performers also included a high diving dog. Taped music backed them up. Andy Swan's Swan Bros. Circus also had dates at Calfornia fairs and festivals including the Sacramento County Fair in mid-May.

John Winn's Circus Europorama had grandstand appearances in all three Pacific Coast states. The Sterling Circus had both fair and shopping mall dates in Washington state. Tom and Jan Wilds ran this one. The John Robinson Famous American Circus appeared at some Florida fairs and festivals. It also had park dates and worked at corporate events. Bill Carpenter's Backyard Circus appeared at numerous fairs. This one quickly taught children in the audience rudimentary circus skills after which they presented the performance. One unit carried an elephant named Roman.

Mark Wilson, former television magician, had a show called the Incredible Acrobats of China at a number of fairs including the state fairs of Ohio, Minnesota and New Mexico. This was a big production which was housed in a fancy air conditioned square tent. North America was awash in Chinese acts in 1988 as Ringling, Big Apple, and Wilson all had Chinese acts, and at least two other troupes of Chinese performers toured the continent.

Petting zoos were much in evidence at fairs and festivals, trade and promotional shows and malls. These shows recalled the menageries of pre-Civil War America, although the current ones carry both exotic and barnyard animals. The Commerford Petting-Zoo from Goshen, Connecticut was the leader of this branch of the industry, having as many as three units on the road at once and playing both indoor and outdoor dates. Headed by Robert W. Commerford, the organization owned a number of exotic animals including elephants, camels, and giraffes, one of which was a Ringling-Barnum veteran. It

School shows, so-called because they generally appeared in school gyms and auditoriums, continued to have a secure niche in the business as fund raising vehicles for groups unable to contract larger troupes. In some ways they filled the role of the hall shows of the 19th century in that they often played small communties during the cooler months and included other forms of popular entertainment, most usually magic.

Big John Strong, operating under a variety of titles, was probably the leader in this



Fancy, air conditioned tent used by Mark Wilson's Incredible Acrobats of China show at the Ohio State Fair in August. Fred D. Pfening, Jr. photo.

had seventy-five animals at the Eastern States Exposition in Springfield, Massachusetts in September. The Bob Jones Petting Zoo put a second unit out for the first time during the year, an indication of the health of this end of the business. Jones sent animals, including elephants, to fairs in the East and Midwest from July through November, with about thirteen state fairs on the route. During the Christmas season he provided animals for nativity scenes from his Mechanicsville, Pennyslvania winterquarters.

David Hale's 5 H Ranch Petting Zoo made appearances at a number of fairs, including Hawaii's State Fair. He had the petting zoo at Milwaukee's Great Circus Parade where he had camel rides. Another division of his organization operated a stable of thoroughbred racing pigs for fairs. The William P. Hall of the 1980s, Hale also bought and sold exotic animals, often dealing with circuses. The Showbiz Circus and Petting Zoo, headed by the Joe Frisco family, played small towns in Georgia, Mississippi and Alabama. This sidewalled production also included a circus performance which had Hal Haviland's dogs and ponies and Bobby Hunt on the unsupported ladder.

branch of circusing. He had at least one unit, often more, on the road throughout the year. One troupe, managed by Pedro Morales, opened in Banning, California on January 14, and played from the West Coast to the Midwest through June. The performance included dogs, a rolling globe, juggling clowns, foot juggling and a one finger stand.

Another veteran was Bill Garden whose Holiday Hippodrome show toured for the 24th year. He had a split season, running from February to May and September to December, playing Texas eastward. Floyd Bradbury managed the show; he was also the announcer, led the band and did a magic act. Among other performers were Irving Hall, comedy unicycle act and baboons; and Bill Brickle's Poodle Fantasy.

Famous Cole, Ronnie Bacon's contribution to the genre, had spring and fall dates along the Ohio River Valley. Dick Johnson was ringmaster and Charles Moyer had a three piece band. Among the acts were Myia Zerbini with her dogs, and Bobby and Sonja Fairchild with a whip and knife act. Jose Cole had his show in the upper Midwest in March through May and again in September and October. Gary Holveck was the singing ringmaster. The Navarros did sword balancing and the Los Latinos did tight wire with this one

Jim Nordmark's International All Star Circus had a split season. The first half started

in Florida in March and ended in June. The second season began on July 13 and continued through the fall. Joanne Wilson had her elephant Snuffy with the troupe. Tony Bartok was the ringmaster and did illusions. Clown Dusty Sadler did the toilet paper and hair dryer routine which appeared on its way to becoming a classic gag. It was invented by Jeff Gordon of Big Apple Circus a few years ago. Leigh Ketchum was general manager of the show. When Rochester, New Hampshire was played in mid-September the title was Circus Kristy. Nordmark also toured another school show called Jubilee on Ice which had some circus acts.

John McConnell continued his tour of Circus Royale which started in September 1987. The show closed in Calgary in March, ending the 20 week itinerary after making some California and Midwestern dates. Among

the acts were David Balding and his African elephant Flora, and Shimada, a Japanese magician. Rick Percy led a five piece band. David Hibling was ringmaster. This high class show was a valiant effort to present first rate entertainment which unfortunately was not successful as McConnell, who joined the Zerbini organization, had no plans to revive it after the tour ended.

The Cole All Star Circus, managed by Billy Martin, made dates in small towns in New York state

from January 23 until March 12. This one did things a bit differently using an advance clown and a four page courier. Ray McMahon's Royal American Circus was in the South and the Plains states in a split season. Rudi Jacobi had his Rudy Bros. Circus in South Carolina in at least April through September. A number of dates were sponsored by the National Guard and played armories. Acts included the Lipko chimp act, and the Steeples family with bears. The Hetzer International Circus was carried on after the death of founder James Hetzer in 1987 by his widow and daughter Cathy Rogers. The show made a number of dates along the Ohio River in October. Rogers was the singing ringmistress and Mike Rice presented mixed animals and his elephant Rajah.

Circus Galaxy, produced by Harry Dubsky, appeared east of the Missisippi River from at least April to December. The twelve person troupe included Gina Dubsky and her uncaged leopards; Harry Dubsky Jr., hand balancing; and Stephanie Chapman, single trapeze. Tommy Lunsford's American Showtime Circus had a two week run in Florida in the spring and a fall tour in the South with Erik Adams's miniature liberty horses and magic by Stu Miller. Jim Russell's Peanut Circus marched through the small towns of the South from July to November. The Wonderland Circus played South Carolina schools in February. Bill

Brickle was producer and ringmaster. Acts included rolling globe, clown juggling, and magic. The Peking Acrobats toured American theaters with dates in Ohio in March, Connecticut in April, and Oregon in May. They finished the year in San Francisco.

Sid Kellner returned to the business late in the year by bringing back the George Mathew's Great London Circus for five dates in Northern California. Dave Twomey was the announcer and had a dog act; Chester Cable did foot juggling; and Rena Smaha had a monkey act. Great London used a five piece band which was huge by school show standards. Make A Circus, based in San Francisco, brought its brand of new wave circusing to that state from at least June through October. This one taught children in the audience circus skills as part of the show.

Two small shows of which little was re-



European tent used by George Hanneford Family Circus. It was used for the performance held in conjunction with the Sarasota parade in January. Fred D. Pfening, Jr. photo.

ported played Canada during the year. The-Cirque du Bonheaur had engagements in the French speaking areas in May and June with Lee Stevens' baboons, Irma Krystal's aerial act, Carol Phillips' wolf act, and Gaylord Maynard's comedy horse act. The program and announcements were in French. The Cirque Universal was in Quebec and Ontario arenas for about nine weeks with Mike and Michelle Clark's mixed cage act, Benny Cristiani's January mule, and John Pilton presenting Don Johnson's three elephants. This one was headed by Mark Venault.

The circus was the medium for outreach messages for religious groups. The Royal Lichtenstein Circus's performance conveyed moral and ethical points. Founded by Nick Weber, a Jesuit priest, the tiny troupe of six people and a miniature horse named Dan Rice criss-crossed the country for ten months carrying the message. Based in San Jose, the show made about 200 dates, mostly at schools and colleges, doing both indoor and sidewalled appearances. David and Trudy Harris had a ten day reunion tour of Circus Kingdom. The show, sponsored by the Cal-

vary Methodist Church in Pittsburgh, hadn't been out for eleven years. While it received no notice in the trade press, one presumes the Circus Alleluia from the Calvary Temple near Tampa again toured.

A number of circuses had only a few recorded dates of which little was known, although in some cases they may have been bookings by well established producers using a different title or whose connection was not made explicit in news reports. Borger Bros. Circus Berlin had its usual under canvas police date in Wheaton, Illinois in midJune. Doug Terranova worked the Don Johnson tigers there. The Larsson Bros. Circus appeared at Callahan, Florida on May 7 under a 70 foot top with a 50 foot middle. At this appearance Dick Stuart had five cats, and Bones Craig had his two elephants. In September Karl Larsson took a troupe to the

Cayman Islands. Kay Rosaire and her cats, and Bill Morris and his elephants made the trip. Duke Keller had his Wilder Bros. Circus out one day. The show did good business, but he closed for lack of an advance.

The Miller Bros. Circus produced by agent Gilbert Miller performed at Little Tokyo in Los Angeles early in the year. The acts included Grandma the clown and one of Douglas MacValley's globes of death. Robert Rexer produced a circus at Homdel, New

Jersey on May 5-6 with the Lipko chimps and the Sikorsky brothers on rolling globes. This was veteran Jerry Lipko's final performance before his untimely death. The McDonnell Circus had a blow down at a fair in Kimberton, Pennyslvania in late July. A model circus in the tent was crushed.

The Dillon Family Circus was at the Lake Country Fair in Crown Point, Indiana in mid-August. Jim Dillon and his family did most of the acts. George Moffat's International Circus had a few fair dates. Hal Haviland's Dog and Pony Mini Circus made three fairs in Maine in August and September. Something called the World Class Circus was in Union City, California on December 2-3. The New York Festival of the Arts sponsored a presentation of La Troupe circus, a Canadian circus-theatre group which had gymnasts, jugglers, mimes and clowns.

Bruno Loyal took a circus to Guam from November 16 to December 6. Sponsored by Northwest Airlines and Mobil Oil, it was the first circus ever to play the Pacific island. Acts included Herbie and Maricela Weber on the low wire, Joe Long's bears, Cathy Farfan on Roman rings, Helen Carpenter and her cats, and Army McGuire and a baby African elephant. Business was so good on the date that it was extended a week.

Showfolks produced a number of charity circuses during the year. The Showman's Circus was held at Gibsonton, Florida on

January 16 under Allan Hill's big top. John Herriott was ringmaster and Charles Moyer had the band. Wally Naghtin Jr. and three bears were one of the acts. The Showfolks of Sarasota had their 24th annual circus at the Sailor Circus Arena on December 3. Arthur Grotefent was the producer. The Sarasota Festival Circus performed on January 8 in conjunction with the annual parade. This one was held under George Hanneford's top and had Kay Rosaire's cats. The Paul Ea-

gles Circus was held in Downey, California on March 15 to raise money for a hospital.

Circuses were featured amusement and many parks. Disneyland theme had a show from January through early March which included Pat White and her cats. Epcot Center, another Disney attraction, had a thrill circus through mid-March. Boardwalk and Baseball, nee Circus World, had a wild west show. Dells Crossroads park in Wisconsin had many circus acts as did the Tommy Bartlett show in the Dells. Bradshaw's Circus World appeared at Coney Island from June to September. The Emmett Kelly Jr. Circus was at theme park near Minneapolis in late July. Among the acts were Bill Fergus and his wreslting bear, and Don John-African elephants. Montie Montana Jr. had his

park in England.

The Circus World Museum had a new canvas top, the largest in its history. Among the acts were Benny Williams and Anna May, Carla Zoppe Emerson with pad riding, Mark David on single trapeze, T. J. Howell juggling, Jim Williams clowing, and an appearance by Tall-Tu the giraffe. Rick Percy led the band, and Bill Metzger was the ringmaster. Enrico and Debbie Wallenda did their high wire act before the grandstand. Two former Beatty-Cole seat wagons donated by Doug Holwadel and John Pugh were used to accommodate the increased seating needed in the tent. In other news from Baraboo, ground was broken on the new Irvin Feld Exhibit Center which will open in May of 1989

The Great Circus Parade was its usual

huge success. New features included the Bostock bandwagon in parade for the first time in at least half a century, a marching clown band, and a baby giraffe named Tall-Tu. Circus World Museum band master Rick Percy was married to Mary Jane Schmidt on the temple tableau during the march. The

heavy horses. All the exhibits and performances, which included jousting and hippodrome racing, were under tents. This interesting concept recalled that hippodrome races were staples on circuses for years, but apparently the idea didn't sell to audiences of the 1980s as the attraction closed ahead of

The youth circus flourished in 1988. The Wenatchee Youth Circus appeared in Wash-

> The show added five new prop wagons which were back loaded on a flat bed. Peru, Indiana's Circus City Festival Circus appeared as part of that city's annual circus event in July. Its performers also played at various dates in Northern Indiana, including one at the South Bend zoo in early June.

> > The Sailor Circus from Sarasota High School presented its 38th edition from March 30 to

April 9.

Bruce Pfeffer's Circus of the Kids was part of a perforring arts camp in upstate New York during the summer. He occasionally took it on the road to nursing homes and foster care centers, and made appearances in the Florida Keys early in the year. Rob Mermin's Circus Smirkus had its second tour under a tent starting at Greensboro, Vermont on July 19 with seventeen kids, ages ten through 15. This was a nonprofit circus arts camp. The infamous Club Med offered training in circus skills as part of its vacation package. On a more professional level, Big Apple, Cirque du Soleil, and Circus Flora operated schools teaching circus skills, and Ringling Bros. and Bar-

num & Bailey's clown college, the most famous institution of higher learning in the industry, held its 21st graduation on Octo-

Numerous circus acts found work at sports shows, trade shows, fairs and festivals, and at corporate events. Las Vegas showrooms featured many performers including the Flying Cavarettas, and the Flying Farfans at Circus Circus, Bobby Berosini and his orangutans at the Stardust, and Douglas MacValley and his globe of death at the Riviera. Many small magic and ice shows carried circus



These circuses had new program cover designs for the 1988 season.

nuptials were probably witnessed by more people than any other wedding in history and got the parade and museum some ink in People magazine. Another highlight of the mid-July event was a double sky walk by Enrico and Debbie Wallenda.

Shireland, a combination museum, zoo, circus and county fair all themed around Shire horses, opened on May 28 in Hampshire, Illinois, near Chicago. It was owned by Thomas Smrt, who owned about 500 of the



Debbie Wallenda jumps from husband Enrico's shoulders on opening day at Circus World Museum. Sheelagh Jones photo.

Dolly Jacobs and the Flying Farfans both won Silver Clown awards at the Monte Carlo Circus Festival in late January. Peru's Circus Hall of Fame inducted Ed Ballard, Bert Bowers, the Loretta twins, Ed Millette and Col. Harry Thomas. Sarasota's Ring of Fame added the Cristiani family, Lillian Leitzel, Emmett Kelly, Franz Unus, and La Norma.

The Circus of the Stars television special drew good ratings. An October CBS special entitled "Seven Wonders of the Circus World" featured Les Casaly and Roby Gasser from Big Apple, the Flying Cavarettas from Circus Circus casino, and one of Mac Valley's globes of death. The theatrical movie Big Top Pee Wee was a financial and artistic bust, but did provide employment to a number of people in the business including Michu, Vanessa Thomas from Big Apple, Gary and Kari Johnson, James Zoppe, and Bob Yerkes. Animals on the set included David Balding's elephant Flora, and Dick Garden's hippos. Some of the costumes from De-Mille's epic Greatest Show on Earth were used in the picture.

Deaths during the year included Phil Escalante, retired perfomer; John Hoffman, former show printer; Antony Hippisley Coxe, circus historian of the first rank; Bill Backstein, ace model builder; Charles L. Haley, retired catcher in flying acts; Flo McIntosh, retired performer; Dwight Moore, dog trainer; Max Craig, old showman; Bette Leonard, retired performer and a founder of the Circus Historical Society; Guy "Buzzy" Buswell, Hoxie and Great American canvasman; Honey Shyretto, former Polack trouper; and Sarah "Babe" Woodcock, member of Orton family and widow of Col. W. H. Woodcock.

While this summary doubtless contains errors of both fact and emphasis, much of what merit it does have comes from the information and insights provided by many friends throughout the year. They include Chris Audibert, Bill Biggerstaff, Anna Bondarenko, Joe Bradbury, Arnold Brito, Gordon Brown, Jerry Cash, Fred Dahlinger, Cy Dunlap, Bill Elbirn, Guy Fiorenza, Joe Fleming, Cliff Glotzbach, John Goodall, Deborah Haney, Doug Holwadel, Paul Horsman, Albert House, Robert Jones, Sheelagh Jones, John Lenker, Ed Lester, Frank Mara, Linda Mickleborough, Dave Orr, Jerry Overstreet, Tom Parkinson, Fred Pfening Jr., John Polacsek, Bruce Pratt, Scott Pyles, Richard J. Reynolds



Sugar and Spice aerial cradle at Zerbini Detroit Shrine date. John F. Polacsek photo.

III, Mary Rower, L. A. Sadler, Kit Sawyer, J. Kurt Spence, Mike Sporrer, Al Stencell, John Still, Robert Sugarman, Leroy Sweetland, Frank Thompson, and Bill Whitney. My apologies if I have left anyone off the list. Were it not for Dan Marcks' Circus Report and particularly his two crack reporters Billy Barton and Bob Stoddard, this review would not be possible. White Tops, Amusement Business, the Showfolks of Sarasota Newsletter, various CFA tent and top publications and many newspapers, most notably the Sarasota Herald-Tribune, were also useful.

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HRBBRT'S HORSING

BY DOROTHOY HORRISHRY

CHAPTER 19 DRAMATIC SCHOOL

ome of the executives from the Paramount Studios had an idea that I might do well in motion pictures. They had offered to send me to their dramatic school in New York, but I had been too busy to take the time to go.

For some reason, the owners of the Ringling Bros. Circus were not allowing any of their people to play the indoor shows that winter, nor were they sending any of their stock. I contacted the studio officials and they offered to pay me a salary to cover my expenses while attending the school.

Evelyn Cook was living in New York with her husband, Frank, who was the legal adjuster for the Ringling Bros. Circus. She was the sister of Jack Joyce, who was later to become famous not only as a horse and camel trainer but other animals as well. She and I had become good friends before her marriage to Frank. She, too, had been a rider with the show and, of course, a member of the Manege Club; all of the riders belonged to it. She had retired from the circus to be with her husband, as he did not travel with the show but conducted its legal work from his New York office.

Frank was in poor health and Evelyn had to be with him most of the time. They had a penthouse apartment atop one of the leading hotels. When Evelyn heard that I was to be in New York, she suggested that I get a room in the same hotel so that we could keep each other company. I spent most of my time with her when I was not attending school. They had all of their meals sent up from the dining room and I usually ate the evening meal with them, after which Frank would retire. Evelyn and I would then either practice my script for the following day or play cards until bedtime.

Somewhere along the line as legal adjuster for the show, Frank had gained custody of a little old man named Clico, who was billed as "The African Bushman." He was a great sideshow attraction, but a pest to have around. He was quite hard to handle when cooped up with nothing to do. He was very short, dark skinned, and so wrinkled he looked to be a hundred years old.

Evelyn would get me to take him for walks down the avenue, which would not have been so bad (even with people often staring), but he had an awful habit of suddenly running up behind ladies and pinching them, then jumping up and down laughing. Most of the ladies did not find it funny. Neither did I, so I learned to keep a close watch on him. Another annoying habit was his cigars. He smoked almost constantly and the brand he liked most were black and smelly.

Since there was no television in those days, the only pastime was reading books or listening to the radio while in your hotel room. I was sending part of my allowance home to Mother, so I did not have anything extra for picture shows.



Frank and Evelyn Cook's adopted charge Clico, the African Bushman in 1937. Evelyn Cook collection.

Every few weeks some of the big shotsfrom the Hollywood studios would visit and all of us young hopefuls would go through some of our scenes for them. On those occasions when we knew they were coming, Evelyn would insist that I wear one of her fur coats to the studio; she had two, a mink and a leopard. I never forgot the feeling of luxury they gave me when I wore them.

Mother kept writing, urging me to come home, so I finally left New York and went back to Scottsburg. When I got there things were far from compatible. It was obvious that I was going to have to find a job, and I was not adept at too many things.

CHAPTER 20 SHOW HORSES

Shortly after arriving home I drove over into Kentucky to visit with my friends, the Reagans. Naturally they asked what I was doing and I told them I would not be playing the indoor shows that winter. We had a nice, long visit and I returned home.

A few days later a rather heavyset, middle-aged lady pulled into our driveway, got out of her car, came to the door, and introduced herself as Mrs. Anderson from Auston, a small town close by. Then she said, "I understand from our mutual friends in Louisville that you are pretty good with gaited horses. Could I get you to teach me to ride?"

I invited her into the house and explained to her that I did not have any horses, nor did I have a place to keep any if I had.

"There is an empty barn down the road which I am sure could be rented," said she, and then asked a lot of questions. When she left, I thought I had seen the last of her. This happened on a Friday, but the following Tuesday a truck and trailer pulled in, with two outstanding saddle horses, and Mrs. Anderson was in her car right behind them.

I picked up two," she quipped, "figuring if I couldn't ride one, I could ride the other." She had already made arrangements to rent the barn. When I explained to her that we did not have a proper place to train, she brought in a couple of men and they put up a practice ring on my property. I will say one thing for her--she would not take "No" for an answer.

The trainer where she had bought her horses had made out a list of the things that might be expected of them, so I began to teach her to ride. Word of my new venture soon got around and, before long, I had other pupils. She brought some of her friends, and my old friends, the Reagans, sent others.

One of the first to join my class was Marion Morgan. Her father owned the Scott County Canning Company, and all of her family were to become my close friends. I think she originally came because she thought I needed the work, but after a few lessons she was impressed and told others. She was especially interested in jumping horses, so I started a class in this also. Since everyone owned their own mount and had the expense of the upkeep, everything that I made was clear. Strangely enough, I was making more money than I did when I was with the circus.

I should have stayed right there, but when they called for me to report I went right back. As the old saying goes, "The circus is in your blood."

CHAPTER 21 DEXTER

It was becoming harder and harder to make ends meet because of the monthly note on Mother's house, plus what I was sending her to live on. The radio shows--while I did like doing them and meeting all of those interesting people--required a certain amount of decent street clothes. It was plain to see that the people who had their own acts had the advantage.

It was while we were playing in San Antonio, Texas, that I met Jack Sellers. He was later to become known as the palamino king of Texas. He took me out to show me his stables. He was eager at that time for publicity, and wished to get his string of horses noticed. Among his horses was a lovely white stallion. He told me that he had played a little at being a circus trainer and asked if I would care to see the horse work. After he put the horse through all of his routine, I admired the horse and told Mr. Sellers what a nice job I thought he had done in training him. He then asked, "Would you like to have him for your very own?"

I told him that I could not afford to buy the horse, though it was obvious that it was an outstanding animal. He assured me that all of the publicity he thought he would get from my showing his horse would compensate for the small price at which he intended to sell him to me. He delivered him to the lot the next day.

Now I had something of my own! Every day between shows I worked with him. Dexter Fellows, the show's leading press agent, saw him and remarked, "You know something, I was named after a horse. If you have not named him, I would like it if you were to call him Dexter." So that was how he got his name.

At that time I was using different horses for high school, jumping, and rearing. My horse would have to do it all. In order to get the best out of a dressage horse, you need to ride astride. Kentucky Man was an exception as he worked just as well side saddle as astride, but he was never jumped.

My horse would indeed have to be an exceptional mount. He would have to do high school, sidesaddle, the waltz and rear, and jump over the hurdles as well. I had been told by booking agents that if I had stock of my own they would be able to offer me dates to play during the winter months when the Ringling Bros. show was closed. Tex offered to help me from the ground while I topped the horse, and by the end of the season we felt Dexter was ready. I was anxious to get started on my own.

The first agent I can recall was George

Hamid. He booked me into the Royal Winter Fair in Toronto, Canada, for my first engagement. What an experience that was. There were horses there from all different countries competing in the various events.

A few days before the end of the season, I called my mother in Scottsburg and asked her to pick up a one-horse trailer, have a hitch put on my car, and meet me on the show's closing date.

I packed what wardrobe, street clothes, and horse equipment I would need and arranged with Tex and his wife to take the rest of my things home with them when the circus train got to Sarasota. As horse trainer, Tex worked for the show year round, so, of course, they spent the winters in Sarasota. Mother arrived on time and, instead of taking a train home, decided to go to Canada with me. Jimmy, my groom, went along to care for the horse.



Dorothy Herbert named a horse after Ringling press agent Dexter Fellows. Pfening Archives.

In the Garden and on the indoor shows, I always had a private dressing room and, on this date, it was also included in my contract. At horse shows, everyone dresses at their hotel; however, they had built a special dressing room for me. On horse shows, the grooms stay quite close to their charges, so I was given two box stalls: one for my horse and one for my groom.

After getting everything put away and Jimmy settled, I went to inspect the arena. It looked huge. It was probably no larger than Madison Square Garden, but with no rings or stages or anything at all in it, it sure looked big.

The next afternoon we rehearsed with the band. The first show was that night and I

will not forget it as long as I live. The Grand Opening was also society night; all of the elite, including the Duke and Dutchess of Windsor in their flag-draped box, were there. The ladies and gents were all in evening clothes and it was beautiful. The women were bedecked in every kind of fur coat imaginable. They came not only to see, but to be seen.

As an added flourish to my act, two men rode out ahead of me and gave a bugle call. The curtains opened and I made my entrance. There were so many lights on me that I had difficulty finding the center of the arena. I was wearing a long, flowing evening gown. I went through the first part of the act without mishap.

Now, it would have been impossible to do the waltz and rear and the fire jump in this getup, so I had arranged for my groom to enter the arena while my horse was doing the

lay down. I would step back and hand him my large feather headdress and the skirt from my costume, then one-knee the horse, mount, and continue the act. When I dropped my skirt you could hear gasps all over the house. (You must remember that this was back in the 1930's.) I continued my act and then went back to the dressing room. Almost immediately thereafter, a messenger came to inform me that the act had been canceled. Mother and I went back to the hotel and I cried all night. My first date with my own horse and I had been fired.

Very early the next morning, while we were packing our things to go home, the phone rang. It was the big boss himself, the show's director. "Miss Herbert, I would like to see you right away." I told him that would not be necessary, I understood. Then he asked, "Have you seen the morning newspapers?" Of course I had not and told him so. To which he replied, "How

about you having breakfast with me while we talk it over?"

Well! Dexter and I had not only made the papers, but headlines. "American Girl Shocks Canadian Society." Once again, I had been saved by publicity and I was discovering that, good or bad, that was what counted. I could not help but recall the stunt that I had pulled on the Ringling Bros. Circus when they had first suggested the scanty wardrobe; only this time it had happened accidentally, but with much the same results.

This incident led to my meeting Bertram Mills, the great showman from England. Not only did he own his own circus, but was a noted horseman as well. He was there as a judge for some of the events. He was a tall, gray haired, distinguished-looking gentleman. In one hand he carried a cane with a gold top. He came to my dressing room, tapped on the door, and when I opened it, he

offered his services to revamp my act. I was flattered to think that a man in his position would offer his help.

We took Dexter into the arena for a rehearsal, where Mr. Mills made some changes in the act so that it would look less like a striptease on horseback.

Several days later, Mr. Mills offered to take me to London with him to feature me in his show. He told me of the wonder-

ful trained horses that he had there and I would have loved to have gone; however, I would have had to stay with his show for two years. Mother had her new home in Scottsburg and she was not about to leave it, and she just would not hear of my going that far away and leaving her for so long.

Before the Toronto engagement was over, I had been offered a contract to play the Chicago horse show, which I accepted. No one in their right mind would have done such a thing at that time of the year and with the type of equipment I had.

After the final show, the horse show people who were also going there loaded their horses in baggage cars, went to their berths in the sleeping cars, and so to bed. Not us. We loaded Dexter into the trailer and started out. We crossed the border and then on to Detroit. It was snowing hard and the road was slick and, while going down a steep hill, I discovered that the trailer was no longer behind but was, somehow, alongside the car. Suddenly, the trailer broke loose and went rolling down a hill alongside the road. I pulled to the side of the road and stopped the car. Jimmy and I jumped out and went sliding down the hill after the trailer.

The trailer had rolled over and back upright again. We managed to get Dexter out and there we were, all three of us, belly deep in snow. Mother flagged down a passing motorist and asked him to go for help. After what seemed like a very long time, he returned and told us that a farmer and his tractor were coming to pull us out. The farmer, after getting the trailer back up the hill and back on the road, towed it into a nearby garage. Jimmy rode Dexter, and I followed close behind in the car. We waited at the garage while they fixed the broken hitch and also added safety chains to the trailer.

By the time we got to Detroit I was very tired and we were all half frozen. There was no heater in the car and we were relying on blankets to keep us warm. To top it off, the windshield wiper was not half doing its job. I pulled into a filling station and called the police. After being assured by the filling station attendant that this was not some sort of

a prank call and that there was a horse involved, the police said they would send someone out to try to assist us.

When the officer arrived, I explained that I was too tired to go on any farther and figured I would be a menace on the highway. The horse had been in the trailer far too long and needed to be watered and fed. I did not know what to do.

Never have I met a nicer person. He called in to his chief and then turned back to me and asked if an empty garage would do for the horse. I said, "Of course."

When Dexter had been watered, fed, and bedded down, he suggested that we leave the car and trailer there in the driveway, as it might be hard to find a place to park it, and he would drive us to the hotel. We had a bite to eat before checking in and renting a room for Jimmy and one for Mother and me, and then we turned in.

Bertram Mills, Great Britian's leading circus owner, was impressed by Dorothy Herbert and offered

her a two year engagement with his circus in England. Pfening Archives.

The next morning, we were just finishing our breakfast when the officer came to take us back to where Dexter and our rig were parked. We couldn't thank him enough and, as you can see, I have never forgotten him.

When the horse show in Chicago was over, Mother went back to Scottsburg by train, and Jimmy, Dexter and I drove on to the Sarasota winter quarters.

Tex and his wife, Yetta, were anxious to hear how I had made out on my own, and the first night I arrived we sat up until all hours while I told them of my adventures.

Dexter had a habit of nipping. Both Jimmy and I had warned the other grooms, time and time again, not to encourage this habit, but they continued to tease him. We were playing a date in Texas and it was about the middle of the season. At that time there were eight horses in the string that I used. They all belonged to the show except Dexter; and they were all stallions with the exception of Satan, my jumping horse. It had been a long run from the last town and they were late getting things set up that day. It was also beastly hot. The horse tent was up, so I went in there and sat down on a bale of hay, waiting for the dressing tent to be put up. Most of the grooms were in the cook house having a late breakfast. In front of my string of horses was a rope net, six feet high, with a sign hanging on it: "Beware--these horses bite!" They had just had their feed placed before them when a man with a little boy in his arms walked up and lifted the boy so that he could reach over

the net and pet the horses. A couple of the other stallions also had a habit of nipping, but the child reached for the only white horse, and Dexter bit him. An ambulance was called and they took the little boy to the hospital. Later in the day I was called to the office and told that I would have to get rid of the horse. He had bit the tip of the youngster's ear off and the father was suing the show, and the horse would have to go. I could not bear to have him put to sleep.

Colonel Zack Miller, from the 101 Ranch, happened to be visiting the show at the time. He said that he would like very much to have that beautiful stallion and promised to give him a good home. I hope he did. Mr. Miller sent a truck to pick up Dexter and I never saw or heard of him again.

CHAPTER 22 TROUBADOUR

Shortly thereafter, Mr. Gumpertz and Pat Valdo went to visit the Al G. Barnes Circus. While there they espied this terrific rearing horse, Troubadour. They lost no time in having him sent to the Ringling Bros. show. They also sent along his trainer, Mark Smith. He remained on the show for several weeks and showed me all that I would need to know about the horse.

Troubadour was truly a sensational rearing horse. He would make as many as three revolutions while standing on his hind legs, pawing the air all the time. He was a coalblack stallion, chomping at the bit and frothing at the mouth, with his nostrils flaring red, all of the time he was working. There was no doubt that he made the waltz and rear more thrilling than ever to the audience; you could tell by the response to the number.

I had an idea that one reason Mr. Gumpertz had had the horse transferred to the Ringling Bros. show was to help me get over the loss of Dexter. But it wasn't the same at all. Dexter was the first horse that I had ever owned. He had been mine to do with whatever I pleased, and to take wherever I wanted. He had somehow given me a feeling of freedom. The plans that I had made . . . but the dream was over. Your first horse, your first car, and your first love--the memory stays with you forever.

CHAPTER 23 JIMMY

Jimmy. As I go along I find myself speaking of him so many times I feel I ought to say something about him, but there is so little to tell that I know about; yet I wonder how I could have managed to get along without him.

He was about the same age as my father and had fought in the same war. He had suffered shell shock and it left him with a slight affliction which only seemed to affect him when he was upset--he would twitch. I acquired him in my second year on the Ringling Bros. show and he was put on my string of horses by the ring stock boss, and there he stayed. Strictly a loner, he had little to say to anyone. He shaved every day but would only go for a haircut when someone sent him. He would have fit in nicely today.

Since he never seemed to leave the circus lot, I got into the habit of buying all of his clothes for him, and that suited him fine. He loved to eat and as long as he was well fed and had a place to sleep, always, of course, near to his beloved horses, he was happy. In all of the years that he was with me, I never

knew where he was from; and in all that time he never received a single letter. He would do just as he was told and would never enter into a conversation or offer any suggestions.

When it came to caring for the stock there was no one better, this was the one thing that he took pride in. After the first time he was assigned to me, he went everywhere my horses went; then when I bought my first horse, he attached himself to it and, thereafter, all of the others. I do not recall him ever asking where we were going, and when I would leave and go off some place without him, that was no concern of his either. As long as he had his horses to take care of and plenty to eat, he was happy.

One winter while staying at my home, he picked up a habit which annoyed me very much: my mother called me "Dot;" I preferred "Dorothy," but never said anything. Then, parrot-

like, Jimmy began calling me "Dot," which I did not think was very dignified. Maybe I was lucky that he had not been around my father, for when I was very young his pet nickname for me was "Snippy."

CHAPTER 24 RINGLING BROS. CIRCUS LIBERTY ACT

It was during the start of my fourth season with Ringling Bros. Circus. We were going through our rehearsals at Madison Square Garden in New York City and, for some reason, one of the horse handlers left the show. I was called to the office and the assistant manager, George Smith, asked if I would work one of the liberty horse acts until they could find a replacement. I suspect they didn't try very hard, because they never did. Since I was in the show in so many other numbers, George thought I should wear a Gaucho outfit and cover my blonde hair

with a hat; then I would not be quite so conspicuous.

Tex had broke a new act for himself to work that winter, so he turned the grays over to me. This act had been broke in Europe by the renowned trainer Earnest Schumann. He had come over with the horses when the show first bought the act, and he also brought Tex and Yetta with him. Schumann did not like it here and soon returned home, turning over the act to Tex.

The act consisted of ten horses. Besides the usual change of the ring waltz by twos, fives walk the ring curb, all rearing at the end



Dorothy Herbert on Troubadour during the 1934 season on Ringling Bros. and Barnum & Bailey Combined Shows. Author's collection.

of the number, they did a trick that I have never seen in any other liberty horse act: at one point they all lined up and bowed down on their front knees. Each ring had an excellent hind leg rearing horse for the finish trick. These horses were so well trained that it was a real pleasure to work them.

Opening in Madison Square Garden was always hectic, and this was to be no exception. Animals would work in the ring barns perfectly, but when you put them all together in all three rings at the same time, in a building with strange sights and smells, bright lights, and, above all, the sound of music, there were always problems. There were usually some replacements in the horse numbers and, as a rule, they caused the trouble.

I was assigned the end ring nearest to the

back door from which the horses all entered and left the arena; Tex was in the center, and the other trainer in the far end ring; his act consisted of ten horses, all blacks, and four of them were new. Tex was working eight bays and all of them were green, so far, however, they had been doing fine.

We were midway through the number when two of the horses from the far end left the ring, and the others followed. A couple of them jumped into the center ring with Tex, scaring his eight, and they also left. The back door was closed, blocking their getaway and, with everyone running after them, quite a number of them jumped into my ring so many that I felt there was no room for me and I also left!

Tex and I both felt it would be better if the acts were switched around; thereafter I worked in the far end ring and had no more trouble.

CHAPTER 25 MY SECOND HORSE

There were seven horses in the string that I used, all belonging to the show, and it was necessary to have two grooms to care for them. One day the ring stock boss introduced me to a very handsome young man, Robert, and told me that he had hired him as Jimmy's assistant. Robert was overly polite with his "Yes, Mam" and "No, Mam." Often when I would tell him I wanted something done, I would notice a sly grin on his face. It soon became apparent that he knew a great deal about horses. I also noticed that the show's veterinarian would call on him if he needed assistance when doctoring a horse.

He stayed with the show for several months and then, one day, he told me that he was leaving right away. I was indeed sorry to see him go. I offered to go with him to see the paymaster, as he had several day's salary coming and might not be able to get it before payday without an explanation. He said to never mind, he would not need it.

Some weeks later, as I was about ready to leave the train, my porter informed me that some people were waiting for me in a car. As I stepped off the train platform, out of this big Lincoln jumped my former groom. He took my arm and escorted me to the car. In it sat a beautiful girl and a very elegant gentleman.

"Miss Herbert," said Robert, "I would like you to meet my father and my wife."

They took me to a hotel dining room for breakfast and, while we were dining, Robert explained his reason for running away with a circus: he and his wife had had a misunderstanding and to teach her a lesson, he had run away and, since the thing he knew the most about was horses, (other than the business that he was in with his dad) he took a job as a groom. He, like many others, as a little boy had dreams of running away with a

circus; as a big boy he had actually

I had a broadcast that morning, so they drove me to the radio station. waited until the broadcast was over. and then drove me out to their stables. They had a groom lead out the horses from their stalls for my inspection. All of them were gorgeous, and there were quite a few of them. When they asked me which one I liked the best, I couldn't choose; then they told me why: one of them was to be mine. Jimmy, at some time or other, had told Robert about Dexter and how heartbroken I had been when I had to give him up. I was overwhelmed. I finally chose the horse, the Count DeGraceland-even his name was elegant. His tail dragged the ground, his long, wavy mane hung almost to his knees; sleek and black as a panther. He handled himself like a ballet dancer, so graceful was he.

When the show closed, I left him in Sarasota in the able hands of Frank Asher, the manege horse trainer. I had made a deal with him

to teach the horse the lay down, one knee and the march. I would put the other tricks on him when I got back to winter quarters after playing the indoor shows, where they were again using the livestock from the shows in Peru, Indiana. In the meantime, it was necessary that I go home to Scottsburg.

As a young girl, my mother had spent a lot of her time in the summer swimming and diving, and once, while diving into the Ohio River, she had struck her head on a rock. Other than a very sore head at that time, nothing else had resulted from it-until now. A large lump had appeared on the top of her head and would have to be removed. We waited until after the indoor shows so that I could be with her for the operation and be home to take care of her. Therefore, I did not go back to winter quarters, but met the show in New York for the opening.

Madison Square Garden had always been a jinx for me, and this year was no exception. When I arrive there I found my horse, the Count, had a very bad cold, as did several of the show's horses. The show vet and a couple of others worked hard and did everything possible, but mine was the one that died. And I cried and cried and cried.

CHAPTER 26 THE BOOK

Elizabeth Brody, the daughter of Irvin S. Cobb, the writer, had made arrangements to travel with the show as its guest. Her intention was to write a circus story, with me as the key figure. It was to be her first book (maybe with a little help from her father). She was given a stateroom in the same rail



Samuel W. Gumpertz managed the Greatest Show on Earth from 1933 until 1937. Pfening Archives.

road car as I. She spent quite some time with the show, forever asking question and making her own observations. After she left the show and returned to New York, where her book was completed and published, she sent me a copy of it. I was far from pleased with it. To add spice to it, she had added things which were not true; however, it had been written as a novel and not a true story. But the girl in her story looked like me and did all of the things that I did, and there could be no mistake of who it was a take-off on. Later it appeared in one of the leading magazines in serial form.

Elizabeth's book was written early on in my career, when I was just starting out. It is a shame that she could not have written her book a few years later, when I had done a lot more daring things that were worth writing about. In case you might be wondering, the title of her book was She Was A Lady. I never quite got the connection.

CHAPTER 27 NUGGET

When you are traveling across the country with a show like the Ringling Bros., you receive many invitations from horse people for you to look over their stock and offer your opinion. Most of the time your tight schedule makes it impossible to spare the time. This time, however, there was a difference. Some of the equestrians and horse trainers had been invited to an after show dinner party

and a tour of the stables where a group of horse people kept their mounts. The show was there for a two-day stand and, as I had no broadcast the next day, I was happy to go.

Nugget! I fell in love with this beautiful golden stallion the moment I first saw him. The color of a newly minted penny; long, white, wavy mane and tail, four white stockings, a white star on his forehead, and the tip of his nose was also white. The next morning I took the ring stock boss and the show's vet to look at the horse to examine it to be sure it was sound. They both agreed that it would be a good horse for me and, although it took every cent I had, I bought him. Back in the '30's five hundred dollars was a lot of money to pay for a horse. It was a lot of money, period!

Ella Bradna had just lost her horse and I, of course, knew just how she felt. While at the radio station one day I heard about a white stallion that was for sale and, after the broadcast, I went to see him. As soon as I got back to the lot I went to her and told her about him.

After hearing about the horse, Ella replied, "I am sure that he is lovely, but he is untrained, so of what use would he be to me?"

I advised her that I was going to spend most of the winter in Sarasota working on my horse, and I was sure that she could make a deal with Tex to help, and he and I could break her horse at the same time. She was really thrilled and could hardly wait until between shows to go and look at him. The moment she saw him she cried, "Mine Eagle," and that became his name.

When the show closed, I went home to Scottsburg and told Mother of my plans to go to Florida. She thought she would like to go along to get away from the cold weather. I went to a loan company and borrowed some money on the house to see us through. We arranged with a neighbor to look after the place for us, packed our things, including Patsy the dog into the car, and set out. In Sarasota we rented a small apartment.

It would be necessary to forego working the indoor shows, as we would need to put in all the time we could on the two new horses. Tex, of course, was working for the show breaking horses and when he had finished for the day we would work on Nugget and Mine Eagle. Each of the horses had good action--I knew that when we bought them, and they were willing workers. Then, too, both Tex and I were trying to prove ourselves. The results came up to our expectations.

Fred and Ella Bradna had gone back to Europe on business, so she did not see her horse for quite some time. When she did, she was very pleased with him and she kept asking if there was not something she might do for me. I confided that I had always had a desire to learn to ride bareback; so when we were back on the road she proceeded to teach me. There were a couple of horses

available that we could use. I already knew a few of the basics from the vaultage act, but that had been a rather wild sort of cossack thing. She taught me to stand up on the horse and to do all of the movements in a ladylike manner. I was glad of my ballet background, it was a help. Her teaching was to come in handy later on.

CHAPTER 28 THE BIG HITCH

Knowing that the show was always on the lookout for new acts for me, Rudy Rudynoff went to them with an idea he thought they might like: "The Big Hitch"--Roman standing. He would teach me and they could use the horses from his liberty act.

The first thing I heard about when I got to Sarasota, after playing the indoor shows, was the plan for this new act, and practice would start on it as soon as trappings could be made. They had their own harness shop, so they had the whole thing made right there and fitted to the horses.

The actual act was not too long in the making, the horses were used to working together in the liberty act, and I was no novice to Roman standing. To be sure, the number of reins that had to be held at one time was a little difficult at first, but I got used to that. When the management saw that the act was going to be a winner, we were advised that it was to have a feature spot in the program.

I went to the office with what I thought was a just complaint. This was an extra number which would require more wardrobe, and I did not feel that I could afford it. They agreed that I was right and sent me to the dressmaking department with an order for three costumes. The wardrobe ladies were busy making last minute changes and alterations on other costumes; they tried hard,

but they were swamped. Although they got the outfits finished, they had no time to sew on all of the trimmings, which had to be put on by hand. I called on some of my girlfriends and made them a deal.

The train trip from Sarasota to New York was always long and tiring. The train would have to stop several times to unload and feed and water the stock. Most of the people working with the show would join in New York. Those now riding the train were either the ones who stayed in winter quarters all winter, or some of us who had to go there to practice for the coming season, plus the animal trainers and attendants.

When on the road with the entire personnel aboard, there was a privilege car where they served short order meals and snacks, but this would not be added until later on; it

did not operate for just us few. The show furnished everyone with box lunches on the trip, which consisted of sandwiches, fruit, coffee, and doughnuts and the like--but no hot meals.

I was the only one in my gang who had a stateroom. I told the girls that I would do the cooking for all of us if they would help with the sewing; they thought it was a good deal. I bought all kinds of food and we not only had fun all of the way there, but my wardrobe got finished as well.

We always rehearsed in the Garden for several days before the opening. Everything seemed to be going all right. Opening night I was nervous, call it a premonition if you will. It seemed more than my normal aversion

Miss DOROTHY HERBERT WORLD'S MOST DARING RIDER

Lithograph of Dorothy Herbert first used during the 1934 season. It was printed by the Erie Litho Co. Pfening Archives.

brought on by memories of former experiences there.

Tex Elmlund and his wife were not with the show. Yetta was going to have a baby and Tex had left the show and gone to work in a riding academy so that he might be with

Rudy Rudynoff was going to help me with the fire jump, so that was all right, but I still had a strange feeling. The high school number was warmly received, especially Troubadour with the waltz and rear. Instead of the usual thrill I normally felt when a number was well received, it left me cold. The Big Hitch consisted of ten horses. First a rider on a horse carrying a flag--this was a guide for the others. Behind her, two horses; next, three abreast and then four. I stood upon the two middle horses of the four and they all raced around the arena at a full gallop.

A new importation to the show, from France, was the Marcellus Troupe. They worked in all three rings at the same time, twelve girls in each ring. The ones in either end ring were painted gold and in the center ring they were covered with silver glitter-living statues. They worked on tables that revolved. The tables, of course, were huge and heavy.

Came the time for the Big Hitch, and it

was almost over before it started. Halfway down the back track (all numbers started in the back and ended up on the front track) was this table, sticking part way across the track. The first two horses cleared it, then one of the three abreast hit it, tripped and fell, and all four of the ones I was standing on went down. Those still on their feet continued to try to go, dragging the rest behind them and, of course, they started kicking. When they went down, I fell astride of one of those on which I had been standing and I grabbed him around the neck. Blood was everywhere.

Somehow attendants and grooms got the horses and me out of there and, when I regained my senses, I was in the doctor's office. In the Garden it was located close to the back entrance. Mr. Gumpertz and Pat Valdo had left their box seats to come back and see how serious my injuries were. I was quite concerned about my new costume, which was a total wreck. After being assured they would buy me another to replace it, I went to my dressing room. I had been told to go to my hotel by both the doctor and Mr. Gumpertz, but this was opening night. All of the press were there, and after the

disgrace of my smash-up and being carried out of the arena, I felt I had to do something to redeem myself.

I asked one of the wardrobe ladies if she would help me to clean myself up and change wardrobe. I sent word to my groom, Jimmy, to saddle Satan. Then, when the time came, I made the blindfold fire jump, took my bow, dressed, and went to the hotel to be laid up for four days. I was black and blue all over. Our doctor said I had been hit or kicked eleven times but, luckily, never with a shod hoof. The blood all over me was from the horses cutting each other.

I went back to riding the Big Hitch, of course, as it was in the program, but it continued to haunt me. As time went on, I took spill after spill, and I usually had a bandage on a knee, an ankle, or both.

It seemed that I would do all right on the straightaway, but on the turns the horses would sometimes separate and go so far apart that I would be doing a split, and then fall off.

One day as I came limping out of the tent, far behind the horses, I passed by an old-timer seated on a bale of straw. He was an old teamster, a leftover from the days when they took the wagons to and from the train with horses; they had recently modernized and now used tractors for most of the hauling, though at the runs they were still using horses. My stand-up team had again separated on the turn and I had hit the dust. "You know, Girlie," he drawled, "if I were you I would put a set of breechin' on them horses and cross-couple the stand-up team."

I sat down beside him and asked him to explain just what it was he was talking about. When he was through, I said, "Don't go away, I'll be right back."

I hobbled over to the office and got an order to the harness maker to stop everything and make the changes in the harness. I took the old man with me and, when they were finished, it was so simple. The team that I stood on were coupled together at the belly, then all four of them had wide straps across their backsides, keeping them together on the straightaway or the turns.

In just a few days I was able to place all of the reins in one hand and hold the other hand in the air. The act went over so well with the public that they increased the number of horses to sixteen; later on, when I joined the Cole Bros. Circus, I would drive twenty-four.

I finished the season with no further mishaps, except perhaps an occasional spill due to a wet, muddy track, but that is to be expected. When the season was over I went home to Scottsburg, as usual, and then on to the indoor shows.

CHAPTER 29 I'VE GOT A BIG MOUTH

Sometimes it was fun to reminisce about some of the silly things that one was prone to do. We were playing in New York City and I stopped to look in I. Miller's show window as I was walking down Broadway. They carried the best and most expensive of shoes. There I saw a pair that I would have loved to have owned but, of course, it was out of the question; I could not afford them.

I walked into the Garden, down the hall, and opened the door to my dressing room, and there on the vanity table was a very long, narrow box with a bow on it. In those days, many people sent flowers to the performers and sometimes other gifts as well. As a rule, you had no idea who they might be from, even though they included a card. When I opened this box, there was not one, but six orchid corsages; each a different color. They were beautiful, but what on earth

would I do with them? When the show was over at night, I went directly to my hotel and to bed. Since I was in so many different numbers, I always had some sort of early morning rehearsal and seldom left the building after that, except to grab a bite to eat, so where would I be going to wear them? I never knew who sent them; but I did know that the money that had been spent on them would have paid for a couple of pairs of shoes.

As I tell this now, I once told it to Marion Morgan and her mother. I then, of course, forgot about it. Every year when the show played Louisville, some of the Morgan family would drive over from Scottsburg and attend the matinee. Always, at the end of one of my acts, when I took my bow. I would be presented with a basket of roses from them--I had come to expect it. I knew the Morgans were in the audience, I had spotted them in the first row. After each of my acts, when I took a bow, I hesitated--but no flowers. After my final number, when I went back to the dressing room, I expected to find them there. Instead I found a note saying they were picking me up and we would go to dinner. They would be waiting for me in the backyard of the circus, and to meet them as soon as I was dressed

Later on, as I was getting into their car, Mrs. Morgan handed me several boxes. They contained a beautiful new purse, several pair of hose, and a bottle of perfume.

"I remembered the story of the orchids," said she. I felt like two cents and told her so.

"No," she replied, "you were perfectly right. Flowers are a lovely thought, but in a few days they are gone; these things you can enjoy for some time and remember me when you use them."

CHAPTER 30 FOX HUNT

It was during the winter and I was spending some time at home in Scottsburg with my mother. Roger Johnson, a friend of mine, raised hunting dogs, of which he was quite proud. He invited me to attend a meet. With open space becoming more and more scarce, and the wood rail fences being replaced with something more durable, the old fox hunt is becoming a thing of the past, and I am glad that I was fortunate enough to be included in on a few of them. Even then they were not like in the old plantation days, but fun they were.

The main objective was to test the ability of the hounds. We went to the stables by truck, the back end filled with dogs. The red fox was on the front seat in a box. At the barn we were met by the other hunters with their dogs. There was a lot of jolly kidding going on and I could see that bets were being made as to whose dog would be the first to pick up the scent.

The cage with the fox was brought forth and he was turned loose. He lit out and had



This photograph of Dorothy Herbert was taken in 1935. Pfening Archives.

disappeared before you could blink your eyes. My friend Roger now led out a little bay mare. He assured me that she would jump any of the obstacles we would encounter on our cross-country run. Roger then told me that for me to enjoy the sport and join in the fun, he had entered a dog for me, Old Red. He didn't make many of the hunts any more, as he was getting old, but he had a howl that was different from all of the others and Roger thought I might get a kick out of trailing a dog of my own.

A rider with a bugle announced that the hunt was about to begin. The dogs were turned loose and away we went. The ground had a light covering of snow. After riding a while we were becoming quite cold and someone suggested that we dismount and exercise a little to warm up. A game of leap frog followed, and it was a lot of fun. When we heard the hounds baying, we quickly mounted and joined in the chase. We caught up with the hounds and found them circling around the bottom of a tree, with the red fox clinging to one of the branches. The dogs were gathered up and their leashes put on them; the fox was shaken loose from the limb, placed in a sack and then put back into his box and taken home until next time.

Back at the stables, after turning our mounts over to the grooms, we went to the lodge where the caretaker's wife had a huge breakfast awaiting us: thick slices of hickory cured ham, eggs, hot biscuits, coffee with thick cream, homemade jam, and butter; all cooked on a wood-burning stove and eaten at a long table near the fireplace. The conversation was mostly about dogs, and I am afraid I was not too interested.

The next time I was invited to go along it was quite a different story. It was a lovely moonlit night, but every so often the clouds

would roll by and there would be a few moments of darkness.

Now, I had been warned during the first hunt to stay close to the other riders, as I was not acquainted with the territory. The little mare that I was riding was a good jumper and had taken all of the fences willingly and very smoothly and I became overly confident.

We hadn't been riding very long when one of the dogs let out a howl. There was no mistaking that call, it was my dog, Old Red; he was in the lead and the other dogs were respecting his point. I became so excited I

urged the little mare forward for all she was worth. Looming ahead I espied a little stream; assured that she would take it in stride, although the moon was behind a cloud at the moment and it was quite dark, I gave her a touch with my spurs and we landed, kerplunk, in the middle of a pond. The rest of the gang came along and fished me out with a pole; the mare scrambled out on her own. I remounted and was rushed, posthaste, back to the cabin.

Sarah the cook shooed everyone out of her room and dragged in an old wash tub, which she placed in front of the fireplace and filled with hot water. After my hot bath, she wrapped me in a blanket and seated me before the fireplace, where my clothes were hanging to dry. When the hunters returned from the chase, I asked that Old Red be allowed to come into the cabin so that I could make a fuss over him. He wasn't greatly impressed and curled up by the fire and went to sleep.

On the way back to town, I happened to ride in the truck where the fox in the box was on the front seat. It was probably the aftereffect of the hot toddy that Sarah had fixed for me to take away the chill, but I could have sworn that he looked up at me and winked.

CHAPTER 31 AUCTION

It was the middle of the season and time was hanging heavy on our hands. What to do for excitement? We had already had several treasure hunts, where we ran from one place to another picking up clues; with a box of candy as a prize. Why not an auction? You must understand that most everyone on the show was interested in our Manege Club and was willing to lend a hand. We enlisted the aid of one of our banner men. I will take a moment to explain, for anyone who might not know what a banner man is.

The advance crew sells advertising to different merchants, then, when the show plays in their town, banners are strung all around the tent with their ads on them. Back with the show, painters versed in the art of lettering would paint the ads on oilcloth. Most of them held down another job with the show and this was a sideline to earn extra money.

We asked one of them to paint a banner for us announcing that the Manege Club was bankrupt (which was far from true) and we were going to hold an auction on a given date. The club members were instructed to gather up whatever junk they no longer had any use for and bring it to the sale; others on the show joined in the fun and contributed things also.



This 1934 photo of Dorothy appeared on the cover of *People and Places* magazine. Pfening Archives

Came the day of the sale. The wardrobe ladies cleared off the tables where some of the spec wardrobe was usually placed and, after arranging our things on them, we were ready for the sale. On a show of this size you were bound to find someone who had done something else at other times. We came up with a first-rate auctioneer. Everyone was all set for a lot of fun and laughs. What we had not counted on was the reaction. Many of the performers were in this country for the first time and were unable to do much shopping in town because of the language barrier, and they were eager to buy many of the items offered. Furthermore, we had not expected the working men to attend, however, they were in the market for used clothing and shoes.

When the husbands of some of the members saw what was happening, they went to their trunks and pulled out a lot of things they no longer wanted. Fred Bradna, our equestrian director, came up with the hit of the day: he brought forth a case of imported wine which some circus fan had presented to him, and this made more money for the club than anything else.

Our club had made a lot of money from this sale and we felt guilty about it. Why not give a party for the entire show on the Fourth of July? We made a deal with the cook house steward to order the refreshments for us, since we did not know how to go about it; the Manege Club would furnish the entertainment. Merle Evans, the band leader, agreed to have some of his musicians furnish the music.

CHAPTER 32 WASHINGTON BLOW DOWN

Tex Elmlund had rejoined the show, but his wife and baby had remained in New York. Ella Bradna had been having some sort of trouble with her horse, Mine Eagle, so Tex and I were going to practice him in between shows. Just before I left the dressing tent, Mama Reiffenach called me back and told me to close my trunks, it was going to rain.

We were in the ring a short time when the wind started to blow. We could hear the big top crew outside pounding down the extra stakes. I suggested to Tex that we stop, but he thought we ought to keep on until we had won our point. Suddenly there was a big gust of wind and Tex yelled, "Run!" Mine Eagle and I made it outside just as the big top blew down; then came the rains; it came down in torrents. Not knowing which way to go, I rode down an alley. I saw an empty garage and, figuring no one would mind in a storm like this, I rode the horse inside.

After a bit, a lady motioned to me from her kitchen window to come into the house. I found a place to tie the horse and went in. She went to her bedroom and came back with a robe, showed me to the bathroom and advised me to take a warm shower; she would put my wet things in her clothes dryer. When I came out, she made us some tea and brought forth a dish of cookies to go with it. We sat and talked until the storm was over. I got dressed, thanked her, mounted Mine Eagle and went back to the lot. When I rode up I saw quite a few people digging around in the rubble. "What are you looking for?" I asked. Without looking up, one man said, "Dorothy Herbert and a horse." Everyone was glad to see us safe and sound, but no one was as happy as Ella Bradna.

Where the dressing tent had once stood, there was now waist deep water. Clothes of all sorts were floating around in the mess. Somehow or other, the gallant working crew managed to get most of the trunks and riggings onto the wagons. Tow trucks were sent for and the show tractors, with the aid of elephants and their handlers, took them to the

railroad flatcars. The performers who were not needed to help (this meant the women) were told to go to the coaches and keep out of the way.

When I got to the train my porter told me that a chauffeur with a limousine was waiting for me. In the excitement I had forgotten I was to have dinner with Senator Walsh. I had met the Senator a few years before and ever since then, when the show played Washington, he had taken me and a girlfriend out to dinner after the show. But not under these kind of circumstances; I told my porter I just could not go. He returned and told me that the man had orders to wait and bring me, and he was going to do just that; also, as usual, I was to bring a girlfriend with me. One of my pals who happened to be standing nearby made up my mind for

With a sad look, she said, "Here we could be having a nice dinner someplace and you want to stay here on the train with nothing to eat. I'd be more than glad to help you get dressed."

Was I ever glad that she had talked me into it. The Senator knew that I loved lobster thermidor and that, along with a lot of other food, was waiting for us when we arrived. As usual, we dined at the Senator's club. The floor show was lovely and, regardless of how bedraggled we looked, he introduced us to any of his friends who happened to stop by.

The following morning I had a broadcast in the town where we were showing, so I was late arriv-

ing at the lot. It was a sight to behold; clothes lines were stretched from guy line to guy line, you could hardly get through; it was pathetic, all of those beautiful things that were ruined. I went into the dressing tent, unpacked, and added my tears to the others. The show's wardrobe was hung and carried in wagons, so it sustained little damage. How we managed to get enough of our things together to put on a show is a mystery, but we did.

CHAPTER 33 MAZEPPA

I had just arrived in Sarasota after playing the indoor shows, when Mr. Gumpertz sent for me to come to his office. As usual, they were looking for something new. He told me about a spectacle he had seen produced in Europe. He suggested that I go to the public library and get the book so I would be familiar with the story, and then get together with the horse trainers and see what we could come up with.

The story took place during the Roman days. It seems there was this young girl who

was fair to look upon. The king had been casting eyes in her direction; the queen got wind of this and demanded that the girl be offered as a sacrifice in one of the forthcoming games.

Not wishing to arouse the queen's displeasure any further, the king gave the order. The girl was strapped to the back of a horse and turned loose among a herd of wild mustangs. A young gladiator, who was enamoured of the lass, rode up on his mount and raised his sword, indicating that he would like to have a chance to save her. The king turned thumbs up, which meant that if he could save her the soldier might claim her as his own. He dashed off and, eventually, caught the horse which she was tied to. The story ended sadly, for when he placed her on the ground she was dead.



Tex Elmlund worked closely with Dorothy in developing new acts on the Ringling show in the middle 1930s. Author's collection.

There was no shortage of horse trainers that year; besides Tex Elmlund, there was Rudy Rudynoff, and Gordie Orton had also joined up. We practiced the number for weeks and weeks. Thirty-two head of stock were used; not counting the one on which I rode. Horses of all colors were used, with a few ponies mixed in to make it look like colts running with their mothers. All were running at liberty, with nothing on them, as they were supposed to be a wild herd; and with everyone cracking whips and chasing them, they sure acted like they were.

Many of the things that I had done had not been easy, but this was the hardest that I had ever attempted. All of the horses and ponies had to be taught to jump a hurdle of fire, which had been added to make the act more effective. But the bad part was the way the horses would crowd each other, plus their biting and kicking.

I finally chose a mean little stallion nam-

ed Diablo for my mount. He would bite any other horse who came too close to him, and this gave us a little space of our own.

The main difficulty was that I had to lay across the horse's back sideways with my hands dragging and one leg in the air, as if I were about to fall. On the straightaway it was all right, but going over the hurdle in this position was quite another matter. My arms and legs were black and blue, and my midsection, back and stomach were taped up like an Egyptian mummy.

Months later, on the road, when the act was a proven success, I remarked to Mr. Gumpertz one day, "The girl who did this act in Europe must have been quite a rider."

He laughed and said, "Now that you have it licked I'll tell you something. When they came to the part where they tied the girl on

the horse they used a dummy." As you may have guessed, I felt like one.

The wardrobe for this number was a flowing white and gold toga, gold sandals, and a gold cord worn around the waist, which they were supposed to have used to tie the girl onto the horse. We had been told that this act would close the show and be featured, but no one told us to what extent.

When I arrived at Madison Square Garden in New York City, the first thing I saw was my name in lights on the marquee. The figures, from a full size lithograph, had been cut out and mounted on plywood, with flickering lights around it. It was fantastic--it looked like real flames.

Of course I was thrilled, and all of the pain and hard work were forgotten.

Since the fire was one of the main features of this act, and they were not about to cut out the blindfold jump, another means of presenting Satan had to be devised. The high jumping act was moved to the middle of the show and, instead of Satan jumping fire, we trained him to jump over two horses standing side by side. We used two of the grays from the liberty act for him to jump over and, as usual, I was blindfolded.

CHAPTER 34 REX

The management had told me that I should start looking for a horse as a stand-in for Satan. Suppose he was to get hurt or go lame when they were featuring him. I asked them how much money they were prepared to spend. I had in mind an Irish hunter, and they were not cheap. When they told me that they would go as high as three thousand dollars, I was astonished: that was a small fortune back in those days.

I asked our press agents, who were ahead

of the show and who made the arrangements for my broadcasts, to make inquiries and if they heard of a good jumping horse in some town, to make an appointment for me to go and look at it when I got there. I looked at a lot of horses, but one trip stands out clearer than all the rest.

This unshaved, seedy looking, tobacco chewing farmer met me at the radio station with a truck. It was hot and the road was bumpy and dusty. We turned off the main road, if you could call it that, and went a long way down a country lane. He parked

the truck, went into the barn and came back leading a horse that looked like he had forgotten his plow. I told him that I was sorry but the horse would not do. That is where I made my mistake, and one I never repeated.

He walked into the house and came back with his milk pail. I asked him if he was going to take me back to town; to which he replied, "You didn't buy the horse, did you? I'm late fer my milkin'."

When I asked if I could pay him to take me back, he answered, "Nope." Becoming more nervous by the minute, I asked if he might have a phone that I could use and, again, his answer was, "Nope."

Now, I had on a white dress and white high heel shoes. I hobbled back to the main road and hitchhiked for the one and only time in my life. I told the man who picked me up and drove me into town what had happened. "Now, there is where you weren't very smart," he said, "don't ever commit yourself on the spot. Next time say that you need to think on it for a spell, or that you have to talk it over with your boss, and get yourself back where you started from." Believe me, that is advice that I took.

After the show closed and I had gone home to Scottsburg, I kept recalling to mind one horse that I had looked at when we were playing in Ardmore, Oklahoma. I was not real sure that he would fill the bill, and he was not black but was bay. He was, however, the only horse that I had looked at so far that jumped in a manner that made me think he might be suitable for the reinless jump. Moreover, they had asked only two hundred dollars for him, and if he did not work out I could always get that back for him.

I phoned the rancher long distance and asked him if the horse was still available. When I had ascertained that it was, I told him I would be there shortly. I still had the one-horse trailer that I had bought to carry my unforgettable Dexter, so I went to Ardmore, picked up the horse, Rex, and brought him home. After he had a few days rest, I started to train him.

Breaking this horse was a far cry from-

what I had been used to. At the Ringling Bros. winter quarters there had always been horse trainers available to help from the ground; now I had to do the training all by myself, plus caring for him. Jimmy, of course, was in Sarasota with the horses that I used on the show.

Thanks to Mrs. Anderson, I did have an arena in which to practice; and a few of the hurdles from the old jumping class, but it was not easy doing it all alone. If the horse knocked down a bar, I was obliged to dismount, tether him, replace the bar, remount,



Gordon Orton was a well known rider on the Ringling-Barnum circus during the 1930s. Pfening Archives.

and try again. Nonetheless, I got the job done and decided to keep Rex. The Ringling show would send their baggage horses to the Peru, Indiana, quarters for the winter, so I arranged for Rex to go back with them when they rejoined the show.

CHAPTER 35 AN HONOR

The year was 1936. We were playing in Madison Square Garden, which I had come to believe was a jinx for me. Something always seemed to happen to me there.

This time, not only did I have a bad cold, but I had suffered a fall and was on crutches. The show doctor thought I ought to stay in my hotel room for a few days, but my employers pointed out that I was doing so many solos in the show that it would cut quite a few minutes from the program if I did not appear. They told me to take it easy, but do as much as I could.

Would you believe it? This, of all times, had to be when the governor of Texas flew into New York to commission me an Honorary Texas Ranger and to present me with a beautiful silver mounted saddle and bridle, along with a large white Stetson hat.

They stopped the show and, for some reason known only to our press agents, we met in the center ring while mounted on elephants. Jack Earle, our sideshow giant, who was a native son--having been born in Texas, made the introductions. The saddle was brought out and placed on my horse. I was assisted down from the elephant, mounted my horse and, as the rest of the riders joined me, we went through the high school number; then I changed horses for the waltz and rear. At the finish, I was presented with a large bouquet of flowers and another kiss

from the governor. Of course, the whole thing was a publicity stunt. It was the year of the Texas Centennial and our show would be playing there later on. I was invited to be a judge at their horse show. The show's manager had told them that I would be there and, sure enough, they let me off to do it.

The saddle was, indeed, a work of art. Made by the Hamley's Saddle Shop in Pendelton, Oregon, and different from any other, it was half western and half English. It was black, hand stamped leather with a white quilted seat. It was trimmed in silver with my name in gold on top of the silver. The bridle was white, trimmed in silver,

with the horse's name on it.

Two other people were awarded this honor at about the same time in other places in Texas. Clyde Beatty was one: they had a lovely silver mounted gun and holster for him. The other person was Ginger Rogers, the movie star, I have no idea what the present was, but I am sure that it was something very fine.

CHAPTER 36 TRAPEZE

The powers that be who ran the show were forever searching for something more sensational for me to do. The Big Hitch was still going over big and would be kept in the show another season. It was the second year for the wild horse jump, but they thought a new thrill should be added. Someone came up with the idea that if a rope were to be suspended across the track in line with the hurdle and I would grab it as my horse jumped, it would look like I had accidentally been dislodged, then I could come down astride one of the other horses in the wild horse jump. They thought it would be a sensational stunt.

In order to do this, I would have to learn to handle myself in all sorts of positions on the rope. I would start off by first learning a little trapeze. Gordie Orton, a star in his own right and the teacher of many fine aerialists,



A 1936 photograph of Dorothy Herbert, Circus World Museum collection.

was given this job. Since Gordie was also a horse trainer he was the logical choice.

At the time they had a separate tent for the ponies and other smaller ring stock away from the main horse tent. Gordie selected this as the place to teach me single traps. He would hang the trapeze there every day and we would work out between shows.

Now, all that I was supposed to do was to learn to handle myself for the jump from the horse I was riding to the rope, and then alight on the back of another horse. This was not much fun and Gordie discovered that I was, as he put it, "very adapatable to the air." He grew more enthusiastic as we went along and proceeded to teach me a complete trapeze act.

"If you ever find yourself without horses," Gordie explained, "you can still make a living working in the air."

I loved it. Certainly there is a feeling of accomplishment when riding or presenting an animal, but there you are depending on something else to reach your goal; there is a real thrill in flying high in the air, depending on yourself alone. That wonderful sense of freedom and control of your own bodynothing else can compare with it.

I had mastered the heel catch, along with the various other tricks, and Gordie now felt it was time for me to get off of the ground and into the air. So, one afternoon between shows, he put my trapeze up in the main tent and we began to practice.

Now, whether someone went and told them, or if they just happened to be walking through the big top, I never knew. All I know is what Gordie told me later. Pat Valdo and Sam Gumpertz came down the back track and stopped by the end ring where we were working out. Mr. Gumpertz, who was

nearsighted, asked Gordie, "Is that Dorothy Herbert hanging up there like a monkey? If it is, get her down from there and don't ever let her go up again."

That was the end of the trapeze for the time being. However, I took it home with me when the show closed and worked out on it most every day. I found it an excellent way to keep in shape.

When we practiced the stunt that had instigated this in the first place, we found, after much hard work, that the thing was impossible. They used a rope so that it would look like I was pulled off by accident. If I did manage to grab the rope as my horse jumped over the hurdle, then none of the others would come under at the right place for me to land on him. I never was able to do it without a safety belt. All I ended up with was quite a few rope burns for my trouble. Anyway, they finally scrapped the idea.

CHAPTER 37 FAILURES

This was the only time we failed when trying for something new. We would often spend a lot of time breaking something in winter quarters only to have it axed when we hit the road.

One such fiasco called for two men on horseback to be riding side by side with a hurdle between them. They would gallop down the track and I would approach from the opposite direction and my horse would jump the hurdle.

It was a dangerous trick to expect a horse to jump a moving obstacle. In retrospect, I

doubt that anyone other than a few horse people who might attend the show would be aware of the difficulty. Nevertheless, we had been told to break it and that we did.

Luckily, it lasted just the first two days in Madison Square Garden. To be sure, the people in the balcony and other higher seats could see what was happening; but those people in the boxes and the reserved seats saw only three people going in opposite directions. The hurdle, unless you knew it was there and were looking for it, was non-existent.

Another time I tried to jump three teams, two abreast, Roman standing on the last two. Now this sounds like it would be fairly simple. However, the difficulty is that while you are trying to maintain your balance on the last two horses you are standing on to take the jump, the two teams ahead of you are apt to lunge forward too fast and pull you off, since you are

holding the reins to the your team in one hand and the reins to the two teams in your other hand.

I remember one number that took up more of everyone's time than any of the other ringbarn failures. The trainers were called upon to produce a musical horse number. They enlisted the aid of any of the riders who might be standing about. One horse stood on a board doing a standing piaffer, with bells on all four ankles. Another pushed a cart on which a drum was mounted, around the ring, close to the curb. He was required to hit the drum with his front feet; in order to do this he must go into a high trot. Two horses were bedecked with chimes which gave off a loud tinkling sound when they jumped the ropes which were handled by the two riders atop them; jumping rope in place. One of the trainers, on foot in the center of the ring with his hind leg horse who, while rearing, was to bring his front feet together, causing the cymbals attached to his front legs to give off a fearful clatter.

Everyone worked very hard. It was no easy matter to get the horses used to all the gear, to say nothing of the awful racket. It was the custom that when the trainers send word to the main office and the bosses would come down to the barn look the number over and give final approval.

That day arrived. The act was shown and after it was over Mr. Gumpertz summed it

This is the second new lithograph of Dorothy Herbert used in 1934. The same design appeared on the cover of the 1934 program. Pfening Archives.





Dorothy Herbert and Antoinette Concello posed for this photograph in the middle 1930s. Pfening Archives.

up with these few words; "It looks like a damm clown number," referring, I suppose, to the clown band. The only thing they liked in the whole number and would use in the show was the horse beating the drum, and guess who was riding that horse, yours truly. I had no business in this number at all and had been riding the horse only because it had a hard mouth and was tough to handle; also, you had to use a lot of leg pressure and spur to keep it going. Tex had thought that I would be able to handle the horse and now I was stuck.

But you haven't heard the worst part yet. Since there was no spot in the show for this in the program, and the powers that be insisted that it be in the show, the only place they could find was in opening spec, riding just ahead of Merle Evans' band which led the parade.

It was a mess as far as I was concerned, and Merle felt the same way about it. Here we come down the track--BANG! BANG! BANG!--completely out of time with the band or anything else, yet they kept it in. When we got out on the road, I bedeviled Tex until he got someone else to ride the horse.

Another time I became involved in a similar deal. This one was not a failure, and I was chosen for the job, and was not in it by accident.

At the conclusion of the liberty horse act, a large turntable was placed in the center ring: four tubs were also placed in the ring; four girls riding on camels would mount pedastals, then an elephant would get on the one in the center. All of the horses from the liberty acts would now enter the ring, going in three different directions; the two troops of Shetland ponies then ran around the outside on top of the ring curb; the lights would dim and the elephant then stood on his hind legs, the table started revolving and colored lights came on; I would then stand on the elephant's head waving a lash whip in the air. Trainers were stationed at various locations in the ring and kept the horses moving. I was in no way directing anything, just standing there,

A side issue, which will be of no interest to anyone except those directly involved (but which I think ought to go into the records) concerns how I spent those many hours perched on the elephant with nothing at all to do while they were breaking the horses: I crocheted a tablecloth, one medallion at a time, and in the evenings, at home, I

would put them together. This, along with some other mementos, I am leaving to the Circus World Museum in Baraboo, Wisconsin. So, in the event that the information gets lost, the thought has occurred to me that they might like to know they have the only tablecloth ever crocheted by someone while on the back of an elephant.

CHAPTER 38 RING BARN

It had become clear to me that after all of the hard work I had put in, and all of the hurts that I had suffered breaking in the Mazeppa number, that I was getting no place. While it seemed to be a big hit, I did not receive a cent more.

Obviously, I was going to have to do something; I would just have to take a chance. I was able to make money teaching riding but, since my time off was during the winter months, plus the fact that the weather in Indiana would only permit outdoor riding in certain seasons, I could not do much of that. I figured that if I had an enclosed arena I would be able to do it. I had paid back the loan I received when Mother and I went to Florida to work on Nugget, so the building and loan company was willing to make me another loan.

All of my good friends in Scottsburg were a big help, offering all sorts of suggestions, and assuring me that they would see to it that I had enough pupils to keep me busy.

When finished, the barn was lovely: stalls down two sides, a circus ring in the center, and a track around it. There was an upstairs where the hay and feed were kept, and an observation platform where guests might sit. I had not planned to go in for anything quite like this, but everyone assured me it was the thing to do. There was a lounge room, a tack room, and a bunk room where two grooms could sleep. I was afraid I had taken on too much but, true to their word, my friends saw to it that all of the stalls were rented. People were glad to have a place where they could ride, despite the weather. They told me they would continue to handle the rentals for me while I was gone and, thus, keep up the payments.

I settled down to teach in earnest. Dressage was just starting to become popular among the horsey set, and I found I could do real well with this. I was sorry when it was time to go back with the show; but now, at least, I would have a place to bring my horses.

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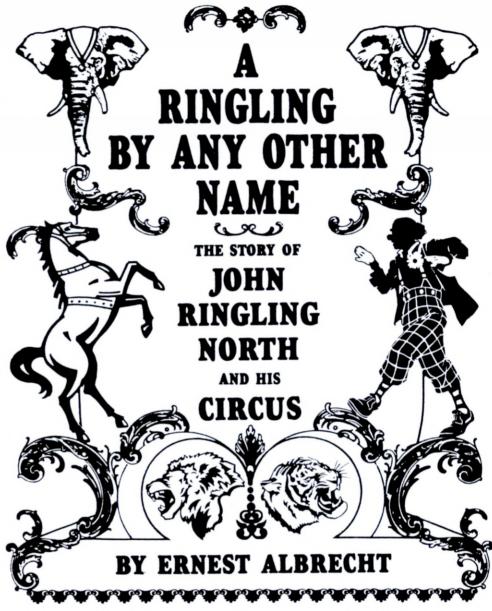
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As the son of the Ringling brothers' only sister, North was considered little more than a sideshow attraction by his Ringling relatives. In order to land in the center ring, he had to wage a bitter struggle with his aunt and cousins, fight off creditors, and battle organized labor as well. All the power plays, back stabbings, legal hassles, and showmanship that gave him controlling interest in the Ringling Bros. and Barnum & **Bailey Circus and made** him a figure of enormous controversy are fully detailed in this carefully researched study, along with the shifting fortunes of the circus itself.



405 pp. photos 1989 88-35639 ISBN 0-8108-2206-7 \$39.50

North's love of food, drink, and women is also part of the story of the man who by his death had accumulated $3\ 1/2$ tons of gold.

Most of the material presented here is previously unpublished or provides new interpretations of long-held circus traditions. More complete than any previous study, this is a fascinating document of a unique piece of Americana, with previously unpublished photos and an index.

Ernest Albrecht has been a circus fan ever since he saw, as a small boy, his first performance of the Ringling Bros. and Barnum & Bailey Circus in Madison Square Garden. For over 20 years he has been a first night critic for the Central New Jersey Home News, reviewing the entire New York theater season. He has also worked in summer stock and regional theater.

COOKES ROYAL CIRCUS With Crivaly Adams Bear Menagerie

version of this paper was presented at the 1988 Circus Historical Society convention at Burlington, Vermont.

INTRODUCTION

For nearly two hundred years the circus has managed to be a most successful form of entertainment, often by throwing together combinations of individuals who at first glance had nothing in common. One of the most unusual combinations was an 1860 show, Cooke's Royal Circus With Old Grizzly Adams' Bear Menagerie. This show was put together by two of circus history's most unusual showman, one of whom was rising from the ashes like the proverbial phoenix. The show itself consisted of an English troupe that wasn't exactly what it purported to be; a dying man; and a few more surprises.

THE PLAYERS

James M. Nixon--Nixon had been a showman for a number of years being associated with several circuses. In 1858 he took out the Nixon and Kemp Circus. In the winter of 1859 he had a circus at Niblo's Garden in New York City. He toured his Nixon's Mammoth Circus throughout the Northeast in the spring and summer of 1859. In October of 1859 his circus returned to New York to open in a tent at the corner of Broadway and 13th St. Nixon was a well known showman and his name lent no small importance to a show playing New York. It is interesting to note that in November of 1859 a show with the title of Nixon and Aymar's Circus opened at the National Theater. The New York papers even reported his interest in this circus. Within a week the following card appeared in the local papers: "James M. Nixon late of Niblo's Garden and proprietor of Nixon's Mammoth Circus is in no way connected with the company opening at the National Theater. Mr Nixon now being on European professional tour."1

The show in question was owned by Lafayette Nixon, and those associated with James Nixon were not about to let someone make use of his name, since Nixon had big plans for the coming season. James Nixon and W. A. Moore of Niblo's Garden were in Europe to engaged new acts for a circus to play Niblo's in the winter of 1860. Word arrived that Nixon and Moore had engaged Cooke's Royal Circus, late of Astley's Am-

Grizzly Adams as pictured in the book The Adverntures of James Capen Adams, Mountaineer and Grizzly Man of California, by Theodore H. Hittell. Author's collection.

phitheater, for the coming circus season. Cooke's horses arrived on December 19, 1859 aboard the ship *Borussia*, while the performers arrived on the ship *Arago*. It was then Nixon's intention of using the fame of the Cooke's and Astley's names in promoting his show for the coming year.

The Cookes--The name Cooke held a great deal of significance in the circus world. It was for this reason that Nixon sought to engage these famous performers. The Cooke's held the lease on Astley's Amphitheater, a prestigious location. The Cooke family was descended from Sir Thomas Cooke. Born in Scotland in the mid eighteenth century, he was a pioneer in the circus business in Great Britain. Sir Thomas's son, Thomas Taplin Cooke, brought his circus to New York in 1836 with one hundred thirty artists, forty of whom were Cookes. His own seven sons and five daughters made the voyage. His show was very successful, playing on the Bowery in New York and then touring several other cities. In 1837 he returned to England leaving behind his daughter Mary Ann, who would become the mother of William Washington Cole of circus fame. Mr. Cooke went on to sire a total of nineteen children, most of whom became circus performers.²

Exactly which of the Cookes came over is a point of conjecture. The names of Henry and William are the only ones mentioned in the papers. Henry served in a managerial position, and it is assumed that William was the performer. Whether the later was William or William Jr. is another point of conjecture. A February issue of the Clipper reported that Cooke's Royal Circus was doing well at Niblo's while another item in the same column reported that a benefit for William Cooke was held in London on the 30th. The May 19th issue of the Clipper reports that William Cooke Jr. returned to London after a successful stay at Niblo's.3 One must assume then that it was William Cooke Jr. who performed at Niblo's and lent his name to the circus. His family had sold the lease on Astley's to a Mr. Batty and were in the process of selling off their horses.

Grizzly Adams--This colorful character was born in Medway, Massachusetts on October 22, 1812. In 1849 he left Massachusetts and his wife and struck out for the gold fields of California. Mining gold did not seem his forte and he moved into the mountains. It was here that he had his first encounter with bears. He was forced to kill a female bear, and captured her two cubs which he managed to train. He began to add other bears and soon other animals began to fill in his menagerie. Whenever he needed money he would bring some of his animals into town and display them. In 1855, Adams had an encounter with a bear near his camp in the Sierra Nevadas which changed his life. The bear inflicted severe wounds to the head and neck of Adams. The most severe wound was to a section of his skull which was stove in by a blow from the bear. It left a depression about the size of a silver dollar. It looked as if the skull beneath the wound had been removed. This confrontation must have made Adams realize that it was time to leave the mountains for a more sedate life. In 1855 he left the mountains for good with his menagerie. He first exhibited it in San Jose and then moved to San Francisco. The bears were trained to walk on their hind legs, talk on cue and wrestle.

In 1856 a newspaperman named Theodore Hittell wrote a series of articles on Adams for the San Francisco Evening Bulletin. These articles would provide Adams with the publicity he needed to promote his menagerie. In 1856 he had his first fling with the circus business when he teamed with circus man Joseph Rowe. When Rowe departed with his circus for Hawaii, Adams went back to exhibiting his animals on his own. He appeared on the stage in two short lived productions. In 1858 Adams made the decision to return to the east coast. One would surmise that he wasn't feeling well and perhaps wanted to return home to see his wife. What ever the reason in November on the ship B. T. Hoxey, a collection of stuffed birds and animals was shipped to the east coast. Adams and two assistants followed with the living collection on the ship Golden Fleece. They departed in February for the arduous three month trip around Cape Horn.4

P. T. Barnum--Little need be said about P. T. Barnum. He was coming off of the Jerome Clock fiasco, in which he had lost his fortune. The resilient Barnum had reacquired the American Museum which he opened on March 31st. He was eager to ply

his skills as a showman and was looking for attractions. While still at sea, a notice appeared in the Clipper announcing that a partnership was available in Adams' menagerie which did not go unnoticed by Barnum. The Clipper of February 28, 1860 announced that Barnum was actively negotiating for a share in the California Menagerie. The article also stated that "articles of agreement" had been signed. Barnum claimed to make a deal with a gentleman who had loaned Adams money and held a partnership in the menagerie. Barnum also claimed to have closed the deal the week before Adams arrived in New York. Although Barnum makes no mention of Nixon the Clipper claims that they were partners in the venture

When Adams arrived from California he headed right to Barnum to offer him a piece of the menagerie. To his surprise he was told by Barnum that he was already a partner in the menagerie. Although confused about what had transpired, Adams agreed to let Barnum run the show and a deal was struck. ⁵

THE SHOWS

Cooke's Royal Circus—Cookes Royal Circus opened at Niblo's Garden on January 16, 1860. The show received good reviews from the papers that covered the opening. The Clipper chose to wait a week and went back for a second look, reporting great improve-

ment over opening night. The performance was on stage. The ring was covered with gutta percha, a type of India rubber, also referred to as Canton matting. In any case it was a definite improvement over the sawdust and tanbark rings. It assured good footing and eliminated the dust created by this combination of materials.

The performance had a Chinese festival as its theme. As the curtain rose the entire troupe appeared as various characters representing the sports, processions and exercises of China. A corps of ballet dancers was included, but the review claimed their numbers were meager. The music was rated as excellent.

The first act was the equestrian act of M'lle Heloise. It was referred to as an "act of beauty." The performer here was Miss Sallie Stickney. Her act was at once graceful and beautiful. The reviewer from the *Clipper* much preferred her act to the one of the featured equestrian Ella Zoyara, who often took great chances and failed in some of her tricks.

Mr. Charlton followed with a comic act on stilts. He showed a great deal of equilibrium to play the part of a drunk, staggering yet being able to maintain his balance.



"ELLA ZOYARA," EQUESTRIAN.

Ella Zoyara was a man named Omar Kingsley. This drawing of Zoyara appeared in the July 26, 1879 *Clipper*, folling his death on April 3, 1879. Pfening Archives.

One of the Cookes was on next with a pair of trained ponies. Exactly what they did is unclear, but it appears that they were used in an "educated pony" act. This was followed

by Mr. DeBach. It seems that DeBach's performance was unusual in that he did a globe act on horseback.

The next act impressed the reviewer. It was that of Thomas Hanlon. This was a type of high casting act. We must assume that this was the same act Hanlon performed in England. While hanging from his hands he would throw his body some ten feet to the other bar. He concluded his act by standing on the rigging and leaping, catching a rope and descending to the ground. This was done at some height above the ground. The reviewer said that this act had to be seen to be appreciated.

Hanlon was followed by a troupe of acrobats performing Japanese games. The first half of the program came to a close with a hurdle riding act by Master Barclay.

Following a short intermission, Mr. Ward performed on the slack rope. He finished his act by throwing himself from the slack rope with another rope tied around his neck.

The next act, one of the features, was M'lle Zoyara. The reviewer was a bit turned off by the "foreign airs" that Zoyara exhibited upon entering the arena, feeling that she lost all of her native graces by putting on

such airs. The reviewer also noted that Zoyara had a fine physique and drew the attention of the male gender. Zoyara took a great many chances and when successful drew great outbursts of applause. Her act was quite dangerous.

Following Zoyara was Duverney the contortionist. He was able to back bend on a table and then move his legs around while his head stood still. A later review said that he must have been made of gristle and gutta percha. Cooke brought forth the ponies for an encore. They appeared to be well trained and responded well to his commands. Thomas Hanlon returned with his brother George to do a ground act. The Hanlons at times numbered six brothers who worked a ground acrobatic act. The other brothers were not mentioned in the review, though a later note in the Clipper referred to the fact that William would be returning after an injury. Their act was called the trump card of the show. When the three brothers worked the act they would build a three man high pyramid. The middle brother would do a back somersault, while the top brother would somersault, landing

on the shoulders of the understander. They would also build a three high pyramid, descend to lie upon the ground without losing their grips on each other, then reverse themselves to rebuild the pyramid. While unable to complete the trick, they were nevertheless the hit of the show.

The Hanlons were a tough act to follow, but they were followed by an all time classic act. It was James Robinson. He featured

somersaults over flags while on horseback. He did miss some tricks, but received great applause. The reviewer felt that although Robinson was unexcelled in somersaulting on the back of a horse, he was inferior to Melville in general bareback riding. The performance concluded with an equestrian comedv.

The reviewer also took time to call to task those rude members of the audience who left before the performance was over. It seems that rudeness isn't a modern phenomenon.6

Shortly after opening, the show was the subject of some controversy. It seems that the rider Ella Zoyara was exposed as a female impersonator, much to the chagrin of her many admirers. Zoyara was often the recipient of flowers from the wags who attended her performances. No doubt there were some red faces among them. The Clipper was quick to chastise the show for advertising that Zoyara was indeed a boy. The Clipper of January 31, 1860 said: "If this person is a boy, as represented, then a most bare faced imposition has been practiced upon the American public by the management of the concern, and the sooner the public resent the fraud the better."

The Clipper went on to state that this latest revelation brought to mind questions about the entire Cooke's company. The show was advertised as being from Astley's Amphitheater, yet it seems that only a few of the acts were from that establishment. Most of the acts were American, with the exception of the Cookes, the Hanlons and one or two other acts. Not that the Clipper minded that, for they felt there were enough good American acts to alleviate the need to import new ones. The problem seemed to be one of deceptive advertising, and the Clipper appealed for honesty in revealing the true makeup of the show. The quality of the show was never in question for it continually received rave reviews.

Certainly the Zoyara affair brought a great deal of attention to the show. In March Dan Rice, whose show was playing Philadelphia, issued a card denouncing the Zoyara of Cooke's Circus. He claimed that his was the only one entitled to use the name Zoyara. His problems were compounded by a second Zoyara in Philadelphia, who appeared at Frank Rivers' Melodeon Concert Hall. Rice exposed the Cooke Zoyara as a boy, Omar Kingsley.7 The Rivers' Zover was also a boy named Jimmy Yale. The Rice Zoyara was supposedly a true hermaphrodite, examined by a committee and declared "definitely not a male." A question is raised as to who the first Zoyara really was. Cooke's was operating in January, but Rice did not come out with a card denouncing her until early March. Whatever the case, both shows profited by the publicity generated by the controversy.

The Clipper continued to keep Zoyara in

COOKE'S ROYAL CIRCUS!

PROM NIBLO'S GARDEN, N. Y .

AND

Old Grizzly Adams!

WITH HIS MONSTER BEAR MENAGERIE!

AND THE

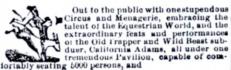
EDUCATED BUFFALO:

At Salem, WEDNESDAY, Sept 5, to open at 2 and 7 P.M. Tickets 25 cents.



COOKE'S ROYAL CIRCUS!
Niblo's Garden, New York—Astley's
Royal Amphitheatre, London; in
combination with eld Grizzly Adams'
CALIFORNIA MENAGERIE!
Overwheiming Combination! Fresh
in the Field! All Grand! All Novel!
Cooke's Royal Circus! Old Grizzly
Wonderful Grizzly Bear Garden!

JAMES M. NIXON & P. T. BARNUM



ONLY 25 CENTS ADMISSION!

Niblo's Garden, New York-Astley's Amphiteatre, London-Burnum's Grand Zoological Pavilions-all deserted to furnish forth this immense travelling com-

MORAL AND INSTRUCTIVE EXHIBITION!

THREE GREAT CLOWNS.

DAVENPORT, ARMSTRONG & KINCAIDE.

A Full Troups of Equestrians and Gymnasts!

OVER 160 MEN, HORSES, AND PONIES.

FULL BRASS BAND

Old Adams' California Menagerie!

P T BARNUM & CO. Proprietors.

In combination with

COOKE'S ROYAL CIRCUS!

From Niblo's Garden, New York, and Astley's Royal Amphithentre, London,
Under one stupendous l'avilion, capable of scating
5000 persons, and only one . . 25 Cents. Price of Admission . . .



NO HALF

B E A R S!

GRIZZLY BEARS!

LAUGHING BEARS!

CLIMBING BEARS!

DANCING BEARS!

SINGING BEARS!

"TING BEARS!

"TING BEARS!

"TIM MERSETTS!

ULL speak! And an nearly everything but speak!

This most rare, unique, interesting and MORAL Ex-HIBITION, which was visited by 200,000 persons in San Francisco and New York City, has been purchased by PTBARNUM and his partners, and the whole is now united with united with

Star Circus!

The Animals will be performed by "OLD ADAMS" himself, every afternoon and evening in connection with the Circus! OLD ADAMS, GRIZZLY ADAMS,

WILD ZANBEE HUNTER! As he is familiarly termed, has long been known as the CALIFORNIA TRAPPER OF '49.

The Cooke show used this ad in Salem, Massachusetts for the September 5. 1860 stand. Pfening Archives.

the limelight. One article referred to Zovara with a tongue in cheek review: "Speaking of Zoyara reminds us of an accident that befell the Zoyara at Cooke's Circus some time last week. He was unfortunate enough to lose her balance while performing his bareback act, and before she could recover himself, down she went, sustaining an injury to one of his feet, which incapacitated her from appearing for a short time. He is again on hand, however, or, at least, on foot, astonishing the spectators by her wonderful command over the horse."8

In order to maintain interest in the show and have people return to see it again the theme of the spec was changed. On February 20 "The Field of the Cloth of Gold" was the spec, but all of the performers were the same. Added to the company were Foster, Nagel, Davenport, Ruggles, Ellingham, Andrews, Cooke, Whitby, DeBach, Stickney, Mrs. Rynar, Mrs. Nixon and Joe Pentland. There were some big names here in addition to those already on the show.

On March 3rd the show closed and moved to Boston where it opened on the 5th at the Boston theater. Large audiences greeted the show in Boston, with Zoyara being the big attraction. The Clipper reported that Zovara was the recipient of many bouquets nightly picking them up with quite an air. The article insinuated that the management was the one providing the bouquets. The same article again referred the Sallie Stickney using the name Md'lle Heloise. The Clipper again questioned the propriety of not using her correct name. This brought a response from Sam Stickney. His letter reads: "I noticed in the CLIP-PER of March 10th, that a correspondent asks the question why Miss Sallie Stickney should drop her own name, and assume that of 'Heloise.' I will answer. When Miss Stickney arrived in New York this winter, to fulfill an engagement at Niblo's Mr. Nixon desired her to use her name, Eloise, the name she used when she appeared at the same house, under Rufus Welch's management, in the winter of 1851. Through an error on the part of the person who made out the bill, instead of Eloise her name was printed Helouise, and it was not considered of sufficient importance to make the correction. Her real name is Sallie Eloise Stickney. Respectfully yours, S. P. Stickney "9

Toward the end of the Boston run, business slowed and the show was forced to reduce its prices. It closed on April 7th, moving back to New York where it reopened on the 9th of April. The show was substantially the same as had played the city before going on to Boston.

On April 16th "The Bronze Horse" was staged at Niblo's. Ida Vernon played Prince Zamma and a grand ascension was made up a ramp from the stage to the cloud borders. The performance was quite a sensation. The

regulars in the company continued to perform.

On May 7th "Blue Beard" was presented with more of a theatrical company, but Zoyara, Robinson and the Hanlons were still

At the end of May the show closed moving to Brooklyn where it played under the name of Nixon's Equestrian Troupe. It then went into the hinterlands visiting Newark, Philadelphia, Baltimore and several other cities south of New York. On some occasions it played under the Cooke name and on other occasions it played under the Nixon title. No Cookes were with the show as they had returned to England, William Jr. leaving in early May.

Grizzly Adams California Menagerie--After a long an arduous voyage Adams finally reached New York. He went immediately to Barnum to see if he could strike a deal, only to learn that Barnum had already become his partner by purchasing a note from one of Adams' creditors. Barnum immediately liked the old mountain man and saw in him an opportunity to increase both of their financial standings. Also involved in the menagerie was Nixon who presently had Cookes Royal Circus an Niblo's.

The California menagerie arrived with nineteen cages, mostly ten feet long, four feet wide and four feet high, with iron fronts and shutters. Most of the cages held two or three animals. The collection consisted of seventeen bears, two mountain lions, two cougars, two tigers, two lynx, seven coyotes, one wolf, one anteater, one sea lion, one leopard seal, two silver foxes, one buffalo, two elk, two mountain goats, seventeen snakes, two California condors, two vultures, five moonface owls, three double eared owls, six mountain quail, twelve valley quail, two white dives, two Australian ostriches, two white pelicans, two grey pelicans, two golden eagles, two bald eagles, several small birds, three monkeys, a three legged dog, and two mongrel dogs.

Before leaving California, one of Adams' bears "General Fremont" reopened his head wound so that the brain was clearly visible. Adams realized that his days were numbered, feeling that he had but six months to a year to live.

Barnum obtained a canvas tent which was erected on the corner of 13th Street and Fourth Avenue. The Clipper reported that both Barnum and Nixon were part of the partnership, although Barnum did not mention Nixon in his book. The show opened on April 30th. On the morning of the opening a band of music proceeded a procession of animal cages down Broadway and up to the Bowery. Adams, dressed in his hunting costume, headed the line of march. He and three of his grizzly bears occupied a platform wagon. Two of the bears were chained, while Adams sat on the back of the third.

The show played until July 7th. The ex-



Monster Bear Menagerie, Will exhibit at Pawtucket, FRIDAY, August 10th.

Open at 2 and 7 o'clock, P. M. No half-price.

Admission 25 Cents. COOKE'S ROYAL CIRCUS!

Niblo's Garden, New York—Astley's Royal Amphi-theatre, London, in combination with OLD GRIZZLY ADAMS'

CALIFORNIA MENAGERIE!

OVERWHELMING & COMBINATION! PREAM IN THE PINLD! ALL GRAND! ALL NOVKL! COOKE'S ROT-AL CIRCUS! OLD GRIZZLY ADAMS' WONDER-FUL GRIZZILY BEAR GANDEN!

Jas. M. Nixon & P. T. Barnum Out to the public with one stupendous Circus and. Menageric, embracing the talent of the Equestrian World, and the extraordinary feats and perform-ances of the Old Trapper and Wild Beast subduer, California ADAMS, all under one tremendous Pavilion, capable of seating comfortably 5000 persons,

Only Twenty-Five Cents Admission!

Niblo's Garden, New York—Astley's Amphi-theatrs, London—Barnum's Grand Zoological Pa-villons—all deserted to 'arnish forth this immense traveling combination of

MORAL AND INSTRUCTIVE EXHIBITION! The mederal PERFORMING BUFFALO. with

This 1860 Cooke ad used in Pawtucket, Rhode Island included a card from William Niblo. Author's collection.

hibit was open from 10 A. M. to 10 P. M., and Adams performed the animals at 11 A. M., 3 P. M. and 8 P. M. The animals were fed at 4 P. M.

After a six week run a doctor advised Ad-

ams to sell his half of the show for his time on this earth was limited. Barnum bought out Adams' half of the show, and arrangements were made to combine it with Nixon's Circus and play New England through the summer. Adams insisted that he be hired to go with the animals. He offered to work for \$60 per week plus traveling expenses for himself and his wife who had come down from Massachusetts to take care of him. Adams asked Barnum what he would give if he traveled with the show for ten weeks and exhibited the animals. Although reluctant to use the dying man, Barnum offered \$500 for the ten week season, and Adams agreed. He was determined to leave his wife in good financial condition, as he felt some remorse for having abandoned her in 1849. No doubt Barnum saw the added value of having the great hunter with the show.

Cooke's Royal Circus with Old Grizzly Adams Bear Menagerie--The New York Morning Express of July 6, 1860 announced that the following Monday, Nixon's Great Circus From Niblo's Garden, combined with the California Menagerie would commence a tour of Connecticut. The entire troupe from Niblo's including Zoyara, Robinson, the Hanlon Brothers, and Joe Pentland would make the tour. The article also mentioned that William Niblo would publish a card stating that this show was the only one authorized to use the name of Niblo's Garden. There was a show playing New England during that summer using the title of Niblo and Sloate's Circus. The card read: "As there are a number of equestrian companies now traveling through the Eastern States, directly or indirectly representing themselves as having been connected with my establishment in New York, I deem it but justice to the public and myself to state that such announcements are without my knowledge or sanction. There has been for the past three years been but one company authorized to use the name of 'Niblo's Garden,' and that is the company managed by Mr. James M. Nixon. This troupe is commended to the people as far superior to any company of the kind that has ever appeared in the country. WM. NI-BLO"10

The first confirmed date in Connecticut was at Bristol on July 16, using the Nixon title. This would make sense in that Connecticut being close to New York the name of Nixon would be significant. The show played Rockville on the 17th, Willimantic on the 18th, Norwich on the 19th, New London on the 20th, Colchester on the 21st, Middletown on the 23rd, New Haven on the 24th and 25th, Meridan on the 26th, New Britain on the 27th and Hartford on the 28th. At Hartford Barnum visited the show. He found Adams able to perform the animals, but noted his paleness. Adams assured Barnum that he would complete the tour.

What happened to the show between its Hartford stand on the 28th of July and its



Another drawing of Adams from the Hittell book. Author's collection.

Phoenix, Rhode Island stand on August 7th is unknown. Odell reports that on July 30th Nixon reopened his circus in New York with Zoyara, Charlton, Robinson, the Hanlons, de Bach, Ghagliani and Pentland. The California Menagerie appeared in Yonkers, New York, performing on a barge, the C. Vanderbilt at Radford's Dock at the foot of Main St. on August 3rd. Adams was not with the show. The animals were performed by one of his assistants who had lost a leg to the bears while in California. In association with the menagerie was the company of Blair's Ethiopian Minstrels. The exact reasons for this arrangement are unclear. Perhaps it was to reorganize the show or just to give Adams a rest. Whether the entire company from Niblo's returned to the tour is a point of conjecture. Advertisements did not list any of these performers, just Adams and the clowns Davenport, Armstrong and Kincaide.

The show moved into Rhode Island playing in Phoenix on the 7th of August. Here it used the title of Nixon's Royal Circus, as it did again 8th when it played Providence, and in Woonsocket on the 9th. For the Pawtucket date on the 10th the show returned to the Cooke's Royal Circus title, which it kept for most of the remaining dates. Adams was still going strong here performing the bears with little hint to the public of his terminal illness. Advertisements in the local papers ran William Niblo's card concerning shows claiming they were from Niblos. Niblo and Sloate's Circus had played Pawtucket on July 31st and Woonsocket on August 1st, and the card was meant to tell those who saw this show that they had not seen the real thing. From Pawtucket the show moved to Bristol on the 11th and Newport on the 13th.

The Newport ad is quite unlike any of the others used in the tour. It is smaller and plays up the circus and not the menagerie. It lists as performers, Ella Zoyara, Joe Pentland, James Robinson, the six Hanlons, Charlton and Duvernay. It even lists Zoyara's horse "Zaidee" and Cooke's ponies "Prince" and "Diamond." This is the only ad that did this.

From Newport the show moved into Massachusetts at Fall River on the 14th. As was previously mentioned, with the exception of the large grizzlies, most of the animals were doubled up in their cages. At Fall River a fight broke out between a brown and a black bear who shared the same cage. The brown bear died. The remains were hung in Captain Sherman's stable where the curious could get a look. The show moved next to New Bedford. Barnum again visited the show and noticed a marked deterioration in Adams' condition. Adams' eyes were glassy and his hands trembled. He agreed that the hot weather was bad for him, but he would fin-

ish his contract and collect his \$500 bonus from Barnum. Barnum offered to give him half if he quit the tour, but Adams refused. The show moved on to Taunton on the 16th where it played on the Randall lot. The local paper reported that business was not up to a Barnum show, but that the bears were objects of a great deal of attention. The band was reported as being excellent and the rest of the show very good. North Bridgewater was next on the tour, followed by dates at Randolph, Canton, Quincy, Waltham, Woburn, and Lowell. The only newspaper that commented on the visit was at Quincy on the 21st. It reported an excellent show with full houses for both performances.

On August 25th the show moved into New Hampshire playing Nashua. This was followed by other New Hampshire dates at Manchester, Concord, Pittsfield, Farmington, Great Falls, Dover and Portsmouth, While in Portsmouth, Mr. Armstrong, while jumping over another man on horseback, fell and broke his arm. A more amusing incident occurred when a rider acting as a drunk tried to enter the ring to ride a horse was intercepted by a policeman who did not realize he was part of the act. The crowd gave them both a big hand.

The show moved back into Massachusetts on September 4th, playing Newburyport. From here it went to Salem on the 5th, Lynn on the 6th, Chelsea on the 7th, East Boston on the 8th, Charlestown on the 10th, Cambridge on the 11th, South Boston on the 12th, Dedham on the 13th, Framingham on the 14th, and Roxbury on the 15th.

During the ninth week of the show Barnum again paid a visit. He found Adams had failed considerably. He still was performing the bears, but could no longer lead them in. Barnum remained with the show for the remainder of the week. At the completion of the Roxbury stand, Barnum paid Adams his \$500 bonus. Adams commented that it was too bad that Barnum was a teetotaler, for he would like to stand a treat. Adams left the show with his wife and went to his daughter's home in Neponset, on the outskirts of the city. Here he retired to his bed and died on October 25, 1860. He was buried in Charlton, Massachusetts.

The show moved on to the Boston Public Garden without Adams. It played there a week, opening on September 17th. It went back to using the title of Nixon's Royal Am-

After completing the Boston stand the circus moved back to New York. From there Nixon's Royal Amphitheater commenced a railroad tour of the south, finishing the year with a long stand at the St. Charles Theater in New Orleans from the 19th of November till the 8th of December. From there the show moved by steamship to Havana, Cuba where it finished the year.

Newspaper ad used in 1860 by the "other" Cooke's Royal Circus, owned by Hiram Orton. Pfening Archives.

COOKE'S ROYAL CIRCUS.

THIS unequaled Buropean Troupe, comprising all the Great Talent in the Equestrian Profession, will exhibit their Splendid, Novel and Exciting Feats of Horsemanship and Athletic Skill, At KEOKUK, on Monday, June 11th.

A Grand Mid day Performance, commencing at 2 A Grand Mid-day Performance, commencing at 2 o'clock p. m., and in the evening at 7½ o'clock. Admission 50 cents. Children 25 cents.

Among the superbattractions which distinguish the Royal Circusis the magnificent

ECOLE DE MANEGE. By the Brilliant and Dauntless Artiste

MARY ANN COOKE, On her beautiful Manege Horse JUPITER, La Petite Laura

On horseback as the Ruse Girl. Watter Cooke On his wild bare-backed steed,

Young Lester, The Champion Contortionist of Europe & America. M. Maddrie

Will introduce his little sons, with the performing Ponies, Cherry and Fair Star.

A matchless act on two horses by Mary Ann Cock and Maurice Mills.

PROF. CHARLES and his pet LEOPARD MAZEPPA.

The astonishing Double Summersanit per-formance, besides many other Great Acts. The performance will be interspersed by the Gymnastic and Loquacious Drolleries of

The Court Jester, Geo. Constible. The entertainment will commence with A Grand Hippo-dramatic Speciacle,

And conclude with a Burlesque Equestrian Pantomime.

PROF. REUBENS
Will form a Procession in his Splendid Chariot,
and drive a Mammoth Troupe of beautiful Horses, accompanied by a

SUPERB BANK OF MUSIC.
Will enter town at 10 a.m. on the day of exhibition.

THE SABLE HARMONISTS Will give a GRAND CONCERT in the same Pavil-ion immediately after the conclusion of the Circus performances. [may28d]

THE GREAT NORTHERN

PATRIOTIC EQUESTRIAN TROUPE.

and Brilliant Organization, adapted to the exigencies of the War.

Grand consolidation of

NIXON'S ROYAL CIRCUS. Late of Niblo's Garden, N. Y.

SLOAT'S NEW YORK CIRCUS Combined in one colossal exhibition, under the

FIRST NATIONAL UNION CIRCUS.

WILL PERFORM AT

NEWHAVEN.

WEDNESDAY AND THURSDAY,

July 3d and 4th.

TWO PERFORMANCES ON THE SD, at 2 and 7 1-2 o'clock.

THREE PERFORMANCES ON THE 4TH.

Morning, doors open at 10. Afternoon, " " " 7 1-2. Evening,



xhibition, the company will enter

MADAME MASON,

Late of Astley's, London, will drive a superb team of ten horses, before the magnificent Car of Freedom.

Madame Mas-a will appear to the costume of The Goddess of Liberty,
Attended by a full and magnificent Military Band, dressed in complete Xouave Uniform, and will parade through the principal streets and thoroughfares.

All the Great Attest from Niblo's Garden, New York, with appear in conjunction with

SLOAT'S NEW YORK CIRCUS, including the wooderful conestrienne.

MLLE, ELLA ZOYARA,

promotioned by the profession, even her rivals, the most celebrated in Europe, to be the most accomplished, darling and fascinsting rider that has ever appeared in the Arena. The performances of this distinguished lady have been writtened, applicated and patronized by most of the PRINCES AND NOBLITY OF EUROPE. Her advent in America was balled with enthusiasm, and in over 300 performances in the principal cities not one has passed without manifest expressions of approbation and dought.

The Famous Italian Rider

SIGNOR SEBASTIAN,

Together with a new candidate for public favor in the person of a young Spanish Artist,

SIGNOR ZOYARA,

In 1861 Nixon's show was combined with Sloat's New York Circus. In this ad used in New Haven, Connecticut, Ella Zovara appeared as a woman and Signor Zoyara appeared as a man, they were the same person. Pfening Archives.

The California Menagerie was returned to Barnum's Museum, where Herr Driesbach exhibited the animals. Barnum sold off the

bears to a menagerie company, but he kept old "Neptune" the sea lion. Neptune was exhibited in a large tank of water, which was replenished each day by the ships of the Fall River Line as they passed through Long Island Sound.

There are many stories of Grizzly Adams. One of the more amusing was the one concerning Barnum and the new hunting shirt. Barnum, ever the businessman, had a new hunting suit made for Adams successor, Herr Driesbach. The suit cost Barnum some \$150. Adams caught sight of the new suit and was at once taken with it. He asked Barnum if he could wear it. Barnum explained why he had the new suit made. Adams said that he would like to wear it and would return it when he was finished with it. Barnum did not have the heart to say no and he gave the suit to Adams. As he was dying, Adams told his wife to make sure that he was buried in the new suit. He wasn't done with it. So the new hunting suit never went to Driesbach: instead it became Adams' shroud.

And so the saga of Cookes' Royal Circus and Grizzly Adams California Menagerie comes to an end. It was surely a show of much controversy. It changed its title often, probably to take advantage of what Nixon felt was the best draw. The main attraction was Adams and his bears, yet at one stand, Newport, the circus was featured and the performers listed for the only time during the tour. Local papers provide little or no reports about the circus itself. To help complicate matters a second Cooke's Royal Circus toured in 1860. This one played the midwest, and was an Orton show. It did have Cookes on it, the most famous being none other than Mary Ann, who had stayed behind when the Cookes first came to this country. Certainly Zoyara was controversial and one would think that she would be featured. Or was she too controversial for the less cosmopolitan New England countryside? Was she even with the show?

The Cookes returned to England where the

lease on Astley's was sold as well as their stock of horses. Barnum went back to his museum, his great circus years yet to come. Nixon continued in the circus business. In 1861 he teamed up with his rival from the previous year, Sloate, to put out Nixon and Sloate's Circus. Not only was Zoyara with this show, but her brother Signor Zoyara was also on the bill, which probably meant that Omar Kingsley rode as both a male and female. One thing we do know, however, is that Kingley, Zoyara herself, married Sallie Stickney. Their union produced three children, but eventually ended in divorce. The circus certainly makes some strange bedfel-

Writing a paper on the 19th century circus is a difficult undertaking. This paper could not have been completed were it not for the help of Stuart Thayer, Copeland MacAllister, Bill McCarthy of the Circus World Museum, Fred Pfening III, John Polacsek and Richard W. Flint. Various libraries along the 1860 route also provided valuable informa-

FOOTNOTES

- 1. Odell, George. Annals of the New York Stage. Vol. VII (New York, NY: AMS Press, 1970). p. 290.
- 2. Croft-Cooke, Rupert & Cotes, Peter. Circus, A World History. (New York, NY. MacMillan Pub., 1977) pp. 94-99.
- 3. New York Clipper. May 19, 1860.
- 4. For a more detailed biography of Grizzly Adams see author's article "Grizzly Adams, Fearless Menagerie, Circus Star." The White Tops, March-April 1977. pp 8-10.
- 5. For a more detailed description of Barnum's dealings with Adams see: Barnum, P. T. Struggles and Triumphs. (Buffalo, NY. The Courier Co., 1875)
- 6. New York Clipper. Jan. 29, 1860.
- 7. Kunzog, John. The One Horse Show. (John Kunzog, publisher, 1962) p. 165.
- 8. New York Clipper. Feb. 18, 1860.
- 9. New York Clipper. March 24, 1860.
- 10. Pawtucket Gazette and Chronicle. August 3 & 10, 1860.

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Historically Important Viewing Only - \$49.95 includes postage and handling. VHS only-approx. one hour viewing. Off masters never previously offered. Send Order(s) to:

> Sandra Sabia 660 High Mountain Rd. Franklin Lakes, NJ 07417

JLY BIG SHOW COMING COM

and GIGAINTIC COLLOS

By Orin C. King

unter's Consolidated Show in 1883 was wandering around southeastern ■ Kansas looking for the Promised Land, but never getting far from the security of homebase--Pittsburg, Kansas. It was a small show, clean and honest, and giving a full quarter's worth for every ticket sold. It could not in any way be considered a serious threat to any traveling showman, but to Cooper, Jackson and Company, it must have been a nuisance, like a fly at a watermelon

Newspaper display advertising was not in the Hunter budget. Lithographs carried nearly the entire load, but we have no reports on the quantity and quality, and can only assume that the billing crew was of modest size and small production. Newspaper advertising consisted of short statements such as the Howard Courant carried prior to show day, June 15; "Circus coming. Look for it on Friday the 15th inst."

In the same column the coming of Cooper, Jackson & Company, June 20, was repeatedly heralded. "The largest elephant on exhibition--with the big show on the 20th. The big circus will be in Howard June 20th. Don't forget the date. Cooper, Jackson & Co. have the boss circus and menagerie. It will be in Howard on the 20th."

In addition, Cooper-Jackson ran a large ilday before Hunter's exhibition, screaming, "WAIT! WAIT! FOR THE BIG SHOW."

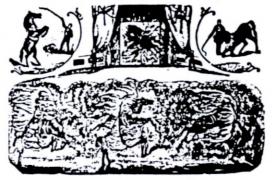
In the same issue, the Courant, June 14, carried the following announcement: "Hunttertainment advertised to take place in Ho- Fairly ward on Friday of this week. We are told that the show is very good but people attending it must not expect to see a big circus and an 'immense aggregation' of all the known curiosities in the animal kingdom. The price of admission is only 25 cents and the company propose to give their patrons a full quarter's worth of amusement."

Following the exhibition, the Courant, on the 21st, reported, "That 'Hunter's Consolidated Show' visited Howard last week, and our people pronounce it well worth a quarter. It was a pretty good show; the tumbling, trapeze and horizontal bar performances were good and the proprietor and managers were gentlemen.

Hunter beat Cooper-Jackson into Toronto by three days; Hunter on June 20; Cooper-Jackson on June 23. Cooper-Jackson erected

COOPER, JACKSON & CO'S NEW

GIGANTIC SHOW



Great Moral Circus and Menagerie

Introducing the Stars of all Nations in a Supermally Sensational Selection of the most Startling Surprising Series of Equestrian, Gymnastic, and Aerobatic Feats ever witnessed in the brens. NEW! ROYEL! ROTABLE! And a Refreshing Radical Reform; in fact, as Entirely New Departure in Arenic Ammembrates.

THE COMPANY, 100 STRONG, Is unequaled in Number, and excels in ability that of any organic

lustrated three column ad in the Courant the day before Hunter's exhibition, screaming, shows and wonderful school of trained brutes!

The Wonderful Fire Horse "Satan" The Equine Salamander of the World, King of the Bi

er's Consolidated Show is the title of the en- Bolivar. the Mighty War Elephant, thee the ground tremble as he moves majestic, aware of his proud fame of being the LARGENT ELEPHART on exhibition.



A MANMOTH RUROPRAN.

Australian, American, African,

ZOOLOGICAL CONFEDERATION

EARTH, AIR AND SEA

Cooper, Jackson & Co. provided extensive opposition for Hunter's Consolidated in Kansas early in the 1883 season. Kansas Historical Society collection.

150 feet of billboard which caused the Toronto Topic to exclaim, "This is no snide concern." Cooper-Jackson ran a strong threecolumn ad in the Topic on the 15th and the 22nd, while Hunter saved his money.

According to the Topic, June 22, "Hunter & Co.'s combination consisting of some a No. 1 horizontal bar and trapeze performers, a very fair band, a couple of medium clowns, a cage of birds, a banjo player and a man with a trained monkey, gave a very passable show here on Wednesday, to very meagre audiences. Hunter & Co. would, undoubtedly, have had a much better patronage had it not been for the bare-faced attempt to impose upon our people, by issuing hand-bills intended to convey the impression that they had consolidated with Cooper, Jackson & Co.'s circus and menagerie, which latter appears here tomorrow. The 'consolidated' scheme was too vapory, and deceived nobody, but re-enacted upon Hunter & Co. Honesty is the best policy."

At Yates Center, Hunter got to town on June 21, continuing to be a nuisance to Cooper, Jackson & Co. which had billed the town for June

Cooper-Jackson advertised in the News, "Wait for the Circus!" and erected 120 feet of billboards around the town square.

Circus zoology was a terribly inexact science--anything larger than an organ grinder's monkey, be it babboon, chimpanzee or orangutan might be called a gorilla. A story in the News, June 15, reported a "Gorilla on a Rampage," referring to a difficult time Hunter experienced in Lamar, Missouri, when the show played that town a few days prior to Yates Center.

"During the evening performance of Hunter's Consolidated Show, while the keeper was feeding him, the Gorilla took the dish and threw

the whole thing into his face. The Gorilla then leaped from the cage and left the canvas, and struck for the city. His first apperance in the city (aping the manners of men) was at the saloon of Wm. Wells. It seems that Hi Scott, the bar tender, had been teasing the animal during the afternoon performance and the Gorilla seeing Mr. Scott rec-

POSITIVELY The Very Lurgest and Best Show Kansas this Season

A TOWERING CIANT AMONG ITS FELLOWS. ITSELF ITS Only Parallel!

MAIN & CO'S.



CIRCUL MOSEUR. UNIVERSAL EXPOSITION

OF LIVING WONDERS

IOLA, FRIDAY, AUGUST 7

LARGEST & RARKST WILD BRAST CONCENTRATION SINCE THE BELIGE 500 Revening Royal Monsters and 500 Magnificient Exotic Beasts 500

THE ONLY ANTIPODAL AUDUBON AVIARY. ONLY ARCTIC AQUARIAM, without extru charge, in the largest, coulest, beat and superby document sem

EVERY DELETAL BEAST



THE LOVELIEST EQUESTRIENNES AND Tilmetrious Athletes, Acrobuts, Clowns and spec Performances of every Nution

THR ALADIN STREET ENTRY OF THE

Massive Moving Miracle of Golden Glory. COME PARLY



The Grandest, Purest and Most Varied Combination tural object teaching and moral amusement sither homisphore over son. TWO GRAND EXPOSITIONS and PERFORM-ANCES DAILY.

The 1883 Main & Co. New United Mammoth Shows may have been connected to the Cooper, Jackson show. Both shows used similar newspaper ads. This circus had no connection with Walter L. Main. Kansas Historical Society collection.

ognized him, and proceeded then and there to interview the barkeeper. But Hi would not wait; he had business elsewhere, and it must have been important, as he left quick and didn't go out at the front, leaving the Gorilla in charge. Leaving the saloon, he again took to the street, and meeting little Daisy Dve grabbed her and bit her in the calf of her leg; her screams frightened him off. At this time quite a number of showmen were after him, and kept up until day-light. He was at a farm house, near Lamar, enjoying his breakfast when captured .-- Lamar Democrat."

The Topeka State Journal on July 4, 1883, reported that, "Cole's circus will show at Carbondale tomorrow," but gave no details. A small wagon show that frequently used the Cole name operated out of Topeka for a number of years. Although detailed information is missing, it was certainly not the show of W. W. Cole.

In the far northern part of the state the Burr Oak Herald commented, July 12, that "Four or five of the boys went to Red Cloud (Nebraska) last Monday (July 9) to attend Yankee Robinson's show.'

"The Mightiest Confederation of Living Lessons and Moral and Mirthful Amusement Earth has ever known," appeared in Pleasanton on September 4, 1883, under the title of Main & Co.'s New United Mammoth Shows, Circus, Museum, Menagerie, Hippodrome, Aquarium, and Universal Exhibition of Living Wonders."

A relationship, the details of which are unknown to the author, existed in 1883, between Cooper, Jackson & Company and Main & Company, for newspaper advertisement of the Main show, except for the cuts and references to Bolivar, the giant elephant, are word for word identical, and in the season of the following year Cooper, Jackson & Company, sometimes advertis-

ing as New York and New England Circus and ing combined with Main & Company.

Individual performers were unnamed in the two column ads used in the Kansas tour, but Main & Company did acknowledge having "The Loveliest Equestriennes and Most Illustrious Bareback Riders, Athletes, Acrobats Clowns and Special and General Performers of Every Nation."

In addition, Main & Company claimed "The Largest and Rarest Wild Beast Concentration Since the Deluge! 500 Ravening Royal Monsters and Magnificent Exotic Beasts and Birds. Every Oriental Beast MINIATURE by Adam Named."

Main & Company boast-

ed of "The Only Oriental Circus Without Additional Charge."

"For the Little Folks," the show featured "an amazing MINIATURE CIRCUS including ponderous Performing Elephants, Superb Trick Horses, Midget Ponies, Equestrian Dogs, Ape Actors, Gymnastic Goats and Motely Monkeys."

The parade was proclaimed a "MASSIVE MOVING MIRACLE OF GOLDEN GLO-RY. Come early. BRING THE WHOLE FAMILY, and be sure to secure good places to Stream of Animal, Art and Arenic Splendors in the Public Streets." The parade served as a "fitting FREE millionaire introduction of the Majestic Monarch of the Road and Rail." At he very top of the Pleasanton ad, Main & Company proudly claimed to be "POSITIVELY THE LARGEST WAGON SHOW ON EARTH!" In spite of all this the management generously charged only 50 cents for adults and half that for children un-

Scattered through the news columns of the Pleasanton Herald were short statements such as: "The human meteor will be sent like a flashing comet 100 feet into space from the catapult in Main & Co.'s shows at Pleasanton, Tuesday, Sept. 4.

"The Abyssinian Babirousa, the only one in America, can be seen at Pleasanton, Tuesday, Sept 4 in Main & Co's shows."

The Circus and Menagerie here on Tuesday was pronounced much better than the average," the Herald reported. "There was less rowdyism, and the company had no thimble-rigging, or any kind of a catch-

Another newspaper ad used by Main & Co. in 1883. Circus World Museum collection.

A TOWERING GIANT AMONG ITS FELLOWS! ITSELF ITS ONLY PARALLEL

Menagerie, boasted of be- Main & Co's New United Mammoth Shows Circus, Museum, Menageries, Hippodrome, Aquarium and UNIVERSAL EXPOSITION OF LIVING WONDERS!

> -WILL EXHIBIT IN ITS ENORMOUS ELEGANCE AT-1883 WYOMING, MONDAY, JUNE 25TH.

> Under Separate Stupendous Menagerie, Museum and Amphitheater Tents.
> To all of whose Feast of Famous Features One 50-Cent
> Ticket Admits an Adult. Children under 9 years, 25c.





The Largest and Rarest Wild Beast Concentration since the Beluge.

Ravening Royal Monsters and Magnificent Exotic Beasts and Birds.

The Only Autipodal Aviary, The Only Artic Aquarium,

Without extra charge, in the Largest, Coolest, Best Reated and North Brilliantly Hamined a
perby Decorated Separate Canvas Collegum ever designed. The Lovilest Equatrionner and
Hustrions Baraback Ridders, Athletes, Acrobats, Clowns and Special and General Perior

Illustrions Baraback Ridders, Athletes, Acrobats, Clowns and Special and General Perior

Englishment, Superb Trick Horses, Midgot Poniles, Rquestian Dogs, Ape Actors,

Gymnstic Goats and Notley Monkeys, constituting a most Indicenom, mitchial

CINTATURE CIRCUS FOR THE LITTLE TOX

MAJESTIC MONARCH OF THE ROAD AND RAIL. TWO CRAND EXPOSITIONS AND PERFORMANCES DAILY. Menagerie and Museum Doors Open at 1 and 7 p.m. Presentation in the Grand Arena 1 hour later penny following as has been here with other entertainments of the kind. The riding was good, the animals well trained, and the absence of the usual broad allusions in the jokes was noticeable. Main & Co.'s show is a good one."

Towns played in Kansas included, among others, the following: September 6, Colony; September 7, Iola; September 8, Yates Center; September 10, Toronto; September 12, Howard; September 14, Sedan; September 19, Chetopa.

At Colony, the editor of the Free Press expressed his opinion of Main & Co's advertising for the exhibitions of Thursday, September 6: "The show 'adv' takes up considerable of our space this week, but it maketh glad the heart of the printer, because it putteth some shekels into his pocket."

According to the *Free Press*, "The show was well attended, and was as good as the general run," but the big news and the big excitement came after the evening exhibition.

"The elephant which accompanied Main & Co's circus got loose from its keeper about 3 o'clock Friday morning and took a walk over our town. It seemed much pleased with Colony, and especially Mr. D. W. Swickard's melon patch, of which it made a complete wreck. Mr. Swickard got up and tried to 'shoo' it out of his garden, but the keeper had to be brought before it would give up its feast. It also took a walk through Mr. Scoville's corn field, and pretty near scared the wits out of Nate."

The report of the Toronto *Topic* concerning the exhibitions of September 10 portrays a far different picture of Main & Co. than that presented by the Pleasanton *Herald*.

"Main & Co.'s circus, that exhibited here on Monday, has not left a very enviable reputation behind it. The proprietors may be very reputable men, and from what little intercourse we had with them we should judge they are, but that they have a rascally set of dead beats and thieves in connection with or as hangers-on to their institution is not to be denied, and the people of the towns

visited by this show will do well to keep a watchful eye upon their articles of personal property. Blankets, buggy cushions, whips, harness rings, etc., mysteriously disappeared at the same time the 'United Shows' took up their line of march from here, and the once owners thereof are mourning over their departed property. Numerous complaints have come to our notice of parties who were defrauded by the ticket sellers, both outside

 ${ t WSINONE}$ 3 PALACE RAILWAY TRAINS 3 PERFORMING FLEPHANTS SEVEN-TON BLACK RHINOCEROS The Man-eating Lion Slayers | THE VORACIOUS VAMPIRES AN ARCTIC AQUARIUM MILLIE CHRISTINE, FAMOUS TWO-HEADED LADY ZAZEL, THE HUMAN CANNON BALL PROF. JOHN WINGFIELD'S DOG CIRCU CLARKE'S GEORGIA JUBILEE SINGERS DOUBLE-RING CIRCUS

The John B. Doris Great Inter-Ocean show used this herald while playing Kansas during the 1883 season. Pfening Archives.

and inside, in making change, and one young man would have lost \$10 in this way had it not been for the prompt action of Mr. Geo. M. White. It will pay to be on your guard when Main & Co's 'new, united mammoth circus and menagerie' is around." At every town the show advertised that, "Prof. Hunt will solve the problem of aerial navigation by his flight to the clouds," but none of the newspapers make any mention of a balloon ascension, or free act of any kind.

John B. Doris' Great Inter-Ocean, Largest and Best Show on Earth, Monster Millionaire Menagerie, Megatherian Museum and Double-Ring Circus exhibited at Ft. Scott, October 5, 1883, and, although the papers carried ads and handouts, the performances were totally ignored.

Featured in the advertising was the bareback riding of William Showles and Ella Stokes. Also mentioned were Sallie Marks and Zazel, "The Human Cannon Ball, for years the Reigning Sensation of all Europe. She is the only human being ever shot out of a powder-loaded cannon."

This was the year of the beauty queen. Adam Forepaugh had Lalla Rhook, the Sells brothers had the four most beautiful women in America and Doris had an entry of his own who starred in the Grand Free Street Demonstration.

"Among its myriad of features is the personation of Semiramis, the Assyrian Queen, in her Triumphal Entry into Babylon, by the \$10,000 PRIZE BEAUTY OF THE WORLD."

October 6 found the Doris show in Parsons playing before two large audiences. George H. Hines, the press agent, made such an impression on the editors of the *Daily Sun* that the paper described him as "one of the cleverest gentlemen we ever met."

The Sun reported that "Walter Meinder, manager of reserved seats, and Miss Mattie Bliss, the great lady serio-comic singer, for the past four years with Forepaugh, and this season with Doris, were married at Pleasant Hill, Mo., last Saturday."

"The street parade in the morning was a very creditable one, and both the afternoon and night performances were greeted with large audiences. The programme of the circus was new in almost every particular, and the menagerie maintained every promise pictured over the city. The trapeze performance attracted rounds of applause, not only for the new features it contained, but also for the coolness and precision with which it was executed. The bareback riding found commendation on every hand, while the marvelous gymnastic feats were voted a big success. The jugglers were immense. The peculiarly perilous performance of Zazel, the human cannon ball, was good, and the entire show gave universal satisfaction. It is worthy of mention, also, that employees of Doris' circus are courteous and attentive, and it was a real pleasure to note the absence of thugs and pluguglies that generally accompany a tented show."

The style of the above review is in such contrast to the rest of the paper that one won



Miles Orton, son of Hiram, operated the Anglo-American Shows. Pfening Archives.

ders if, perhaps, the clever George H. Hines might be the author.

If one had never seen a "TITANIC BU-BALIPUS," Orton's Anglo-American Shows, coming to Pleasanton on October 16 might provide the only opportunity to do so, but if one had seen a bubalipus every day of his life, Miles Orton still offered enough novel and exciting features to make the expenditure of fifty cents an investment returnable a thousand times in future blessings and happiness.

In the organization of this grand union of wonders and amusements every possible resource had been exhausted, detail adjunct and auxillary called in requisition to culminate the acme of Miles Orton's ambition -- a perfect show.

The "Perfect Show!" See Paris and Die!

The information about the perfect show was gleaned from a handout in the Pleasanton Herald, October 12. Continuing, the handout promised that, "The lovers of the wonders of natural history will find ample food for study and reflection in the zoological department containing a replete collection of wild animals. The museum includes myriads of natural and artificial curiosities, wonderful freaks of nature, startling representations of marvelous powers of endurance. In the circus department those who delight in novel, daring, exhilarating and classic feats of horsemanship and physical skill will find their expectations fully realized. Come, come all. At Pleasanton, Tuesday, Oct. 16."

Newspaper advertising featured Hoc Hi, "The Spotted Cannibal Chief from the Cannibal Islands." Hi was pictured in mortal combat with a ferocious lion--the only one ever seen in the Cannibal Islands--which he held aloft preparatory to smashing it against the earth.

Like every circus of 1883, the Anglo-American did not stand alone, but was consolidated with other shows--the Royal German Menagerie, Le Gran-Zoologico and the Mistic [sic] Circus of Japan. The result was "4 COMBINED SHOWS 4."

The star performer was the proprietor himself, Miles Orton, billed as "The Unchallenged Horseman of Both Hemispheres." Also on the bill were the children, "Little Allie and Bernard, The Midget Acrobats and Gymnasts, the Champion Child Artists of the World."

In very small type were mentioned "Fields' Five Famous Funny Clowns; Dawn, the Spanish Fire Juggler; Cordello and Van Anken, Champion Leapers; the three Waltons; Dan Leon, the Sensational Jockey; The Fire Balloon Ascent."

In much larger type was "Hector, the \$10,000 Riding Canine.

"MLLE. LEONORA, THE QUEEN OF THE FIERY ZONE," was possibly the aero-naught who shot off "daylight" fireworks as the balloon ascended to the clouds.

It required but "ONE Ticket to witness this vast world of wonders."

The same ad appeared in the Pleasanton Observer, but the Observer ran a different handout, important only for the last para-

"Wait for the Big show and see a good one, 300 men and horses, 20 cages of living, choice animals, 22 loaded cars." There are no clues to the ratio of men to horses and one wonders how inflated was the count of railroad cars.

Neither paper made any comment after the show had come and gone, but Miles Orton had an excellent reputation and on the basis of his good name it may be assumed that the show was a good one.

Col. Hall's Consolidated Railway Shows--ADMISSION ONLY 25 CENTS--exhibited at Pittsburg, Kansas on October 29, 1883.

The Pittsburg Smelter reported November 3. that, "The show on Monday which came in over the Gulf line, was a very tame affair. The attendance was nothing extra. It was reported to us that confidence men, gamblers and passers of spurious money infested the town."

John Robinson came to El Dorado late in the season on November 5, and played to small houses. The Butler County Democrat reported that: "A large crowd came into town to attend John Robinson's show last Monday, but the wind blew so hard near the middle of the day that but a small crowd staid for the afternoon performance."

"Two showmen had a difficulty on Monday in front of Turner & Metcalf's boot and shoe house, according to the Democrat. "One of them threw a stone at the other, and missing him, struck one of the plate glass lights in front of the store and shattered it badly. The

man was arrested but as he had nothing he could not pay for the glass. The glass cost about \$90 laid down here. Mr. Fullinwider will have it replaced.'

John Robinson's 10 Big Shows Combined, Menagerie, Museum, Aviary, Aquarium, Egyptian Caravan, School of Trained Animals, Calisthenic Exhibition and 3 Strictly Moral Circuses which exhibited at Strong City, Wednesday, November 7, advertised a strong list of features in the Strong City Independent.

"Its own special train of 60 STEEL PAL-ACE OR PARLOR CARS 60" brought to town a myriad of wonders, more of everything the world wanted to see than any other show on the road. So did Barnum & London, Forepaugh and the Sells brothers.

Advertised by Robinson were:

"ZENOBIA! Hurled 200 feet across the tent by Ancient Rome's terrific war engine. THE CATAPULT.

"ELEPHANTINE HORSE, the largest on the western continent.

"ZELA, Fired from cannon loaded with real powder across the canvas.

The Orton show used this ad in Dixton, Illinois prior to playing Kansas in 1883. Circus World Museum collection.

A Monopoly of Greatest Features!

Coming on Their Own Special Trains!

The Manifold Attractions of all Earth at 22 DIXON, FRIDAY, JUNE 22,

ANGLO-AMERICAN CIRCUS,



R GREAT GIANTS ARE WITH THE GIANT SHO

Dixon, Friday, June 22d, sione exhibit the Titanic Subalipus, the Sac White Camel, and the Midget Camel Dwarf.

ND ACTING QUADRUPEDS. A whole Wild Beast Show Free For Nothing AT DIXON, ON PRIDAY JUNE 22.

"HECTOR," The \$10.000 Riding Canine!

THE GREATEST RIDERS ARE WITH THE GREATEST SHOWS. ss Orton and Little Allie and Bernard are With Us. At Dixon, on Friday, June 22.

The Heroine of the Flaming Zone

4 Combined Shows, 4

At Dixon, on Friday, June 22nd



Newspaper ad used by John Robinson's 10 Big Shows in Osage City, Kansas late in 1883. Kansas Historical Society collection.

"AIDA, Dives headforemost 100 feet from the dome of the canvas to the ground below.

"SMALLEST MILCH COW IN THE WORLD.

"GIANT CAMEL, 10 hands high.

"ZOLA, The female Blondin, on a frail wire 60 feet high, in wonderous performances upon a velociped.

"\$45,000 Drove of Giant Giraffes!

"THE GIANT OX, Larger than an ele-

"DORA, who went through the terrible ordeal of six months' tattooing while a captive in the hands of the Fejees (sic).

"M'LLE ELLA ZOLA, Walks blindfolded on a 3/4 inch wire on stilts, one hundred feet above the heads of thousands.

"THE UNICORN with three separate horns and three distinct eyes.

"THE FEMALE SAMSON, Pulling against elephants."

The "\$300,000 Novelty Street Parade"

featured the "\$25,000 Steam Musical Orpheades of Wagnerian conception, equal to 80 skilled musicians. The largest and costliest musical instrument on wheels ever built."

"The CAR OF THE JUGGERNAUT! with its chime of silver bells. A moving glass Palace."

Bringing up the rear was "THE MIGHTY CALLIOPE, a mass of carving and gold."

Robinson played Eureka on November 9. The Herald reported on November 15 that "John Robinson's show will long be remembered by our circus-going population as the best show that ever visited Eureka. The various performances in the circus ring were excellent. The menagerie was fully up to the standard of a firstclass show, in fact, better than we expected. From here they went to Osage City, where they fulfilled their last engagement for this year, going from there straight to Cincinnati, their winter quarters. The weather since their departure shows they were none too soon in doing this, in fact hardly soon enough, as their menagerie probably suffered in consequence of the cold weather."

The Osage City Free Press ignored both circus day and the weather, except to thank Lew S. Steele, Robinson's press agent, for "kindnesses" shown the newspaper people. John Robinson with the exhibitions in Osage City on November 10, holds the record for the latest date for a tented circus in Kansas. If the record will stand in the face of on-going research is unknown, but November 10 surpasses W. W. Cole at Ft. Scott, November 2,

1874, and Sells Brothers, Saturday, November 6, 1886, at Augusta.

Charles Andress appeared in Topeka in 1883 presenting from the stage of Crawford's Topeka Opera House Andress' Carnival of Novelties and Trained Animal Show. The exhibition was billed for three nights, November 27, 28 and 29. The Carnival of Novelties could not be called a circus, but it did feature "Trained Birds, Trained Dogs, Trained Goats, Trained Monkeys." In addition, Andress presented "The \$10,0000 Frankenstein Mystery, Royal Marionette Troupe, Ventriloquism and Mesmerism." None of the newspapers offered any explanation of the "Frankenstein Mystery," which is more of a mystery in 1989 than it was 106 years earlier.

"Prof. Andress' feats of legerdemain are wonderful in the extreme," the Topeka Daily Capital reported after the first night's performance, "and his collection of trained birds and animals are none the less so. The most wonderful was the suspension of Mrs. Andress in the air apparently with no support, except that she rested with her right elbow upon the top of a nearly perpendicular bar.

The Professor passed a stick over and beneath her body to show that no supports, ropes or fixtures were used. At the conclusion of this act the distribution of many valuable presents was made. The principal present was a tea set of twenty six pieces which was drawn by ticket No. 135, held by Mrs. Bernard whose name was announced by Prof. Andress from the stage.

"His show is excellent and his distribution of presents fair and impartial."

The Commonwealth commented that, "If the Professor would cut out much of his speech and do less talking, the entertainment would have been much more satisfactory."

On the second night the Capital reported a change of programme, "the principle feature being a trained goat, which created bursts of applause."

Mrs. Andress, "a lady weighing 164 pounds," was once again suspended in mid-

The first two performances drew good houses, but on the final evening, according to the *Commonwealth*, the "audience was



Charles Andress later became the "Dean of Circus Fixers." Pfening Archives

rather small, but he gave a good show just the same. On account of not being in excellent voice portions of his ventriloquism was not up to standard time; but when it comes down to tricks the Professor is a trump card, and holds much better hands than anybody else who travels in this direction."

Andress is included in this report because he eventually became the proprietor of Andress' New Colossal Show, Circus, Museum and Menagerie which played several Kansas dates in 1889. Andress may have been a trump card in the trick department, but in 1890, Willie and Allen Sells taught him a few that wrecked his circus career. Charles Andress has the distinction of being the first

in a long line of partners fleeced by Willie Sells.

Nathans & Co.'s 8 Great Consolidated Shows exhibited at Columbus, Kansas on September 6, 1883. The local newspaper, *The Border Star*, totally ignored the show, except for a three column full length ad on September 1.

Topping the advertisement, in large letters, was "DAN RICE COMING!" and immediately below displayed an engraving of Old Dan, himself.

"The Triple Circus Company!" boasted that Nathans had "Positively the Only Living Orang Otang in captivity, Surpassing in intelligence many members of the human race."

Madam Elise Dockrill was prominently named in the advertisement (just below the great ape), and was described as presenting unapproachable "matchless displays of ONE, FOUR AND SIX HORSE RIDING." From all accounts from many different towns and over a period of years Elise Dockrill was, indeed, one of the world's great equestriennes, a rider in the same class with Emma Lake.

For a price "as usual," a person could see:

"10 Champion Bareback Riders 10
20 Lofty Leaping Tumblers 20
9 Aerial Specialists 9
90 First-Class Performers 90
8 Mirth-Provoking Clowns 8"

There was no charge, "as usual," for the "FREE STREET PARADE. Beyond any shadow of doubt the most Bewitching Spectacular Street Display ever given in Kansas."

The show played Oswego on September 7, but the *Independent*, which did publish two handouts in addition to a two-column ad, carried no review of the exhibitions.

The advertisement appearing in the Cherry Valley Torch for the exhibitions at Cherryvale on September 8, spelled the name as "Nathan," leaving off the final "S" which belonged in the title. It was a common error in nearly every newspaper. No performers were mentioned by name in the ad, not even Dan Rice, who dominated the advertising used in most papers. The Torch ran one handout from which we learn that Dan Rice was the star of the show; that the clowns were Tom Miaco, Billy Carroll and Antoine Learch; that Madam Dockrill was the most finished horsewoman of the age; that Fred Barclay and Phil Nathans were the equals of Robinson and Fish; and that the entire performance was made in one ring with one act at a time and none of the confusion prevalent in a three-ring circus presenting three acts simultaneously.

The ad in the *Torch* featured the "THREE HEADED SONGSTRESS! The Indisputable Greatest of all Great Creations." Millie-Christine, the Siamese twins when with the Doris show had been a great attraction, but what could surpass them? A woman with

FRIDAY, JUNE 22.

THE ONLY BIG SHOW THIS SEASON!

W. W. COLE'S NEW COLOSSAL SHOWS 3 RING CIRCUS, MENAGERIE, THEATRE

Russian Roller Skaters, Gallery of Wax Statuary, Bicycle Expert Museum, Encyclopedia and Assembly of Nations. INCLUDING ATMOUTS OF

12 GENUINE PERFORMING ARABS



THE GREATEST AND GRANDEST SHOW ON EARTH
The Most Imposing Street Parade ever Witnessed.

ONE TICKET, 50 CENTS. CHILDREN HALF PRICE.

W. W. Cole played his usual Kansas

route early in 1883. Pfening Archives.

three heads. Three heads are better than two, especially when it comes to singing three-part harmony.

How many readers of the *Torch* recalled the syndicated story, May 9, entitled "How to Make a Three-Headed Woman?"

"A plate of glass six feet wide and eight feet long is placed diagonally over an oven about three feet deep. The upper end of the glass is placed at the top edge of a box frame nearest the spectator and the lower end at the far lower edge of the frame so as to form the hypothenuse of a right-angle triangle, of which the spectator is the perpendicular side. This glass is free from flaws and highly polished. Back of it is a stage curtained in deep black. On this stage when the reporter was present, William Sebastian, the proprietor of the museum, sat, with a reflector lighting him up as brightly as possible. In the oven, upon a black cloth and with another black cloth reaching up over them to the neck,

Manager Sackett and the reporter lav upon the floor with their heads to the auditorium and the lights from the gas jets on each of the four sides of the oven burning at full blaze above them, a curved shield being used to prevent the light from playing on the glass plate. Mr. Sackett's head and the reporter's rested on wooden blocks at the proper angle to give the appearance of growing out of the side of Sebastian's neck. When everything was ready the curtains were drawn from the front of the box and the illusion was complete; a three-headed man, two-thirds showman and one-third journalist, met the beholder's eye. Mr. Sebastian's figure as he sat upon the chair on the platform behind the gas was fully revealed, but it was impossible to see where the heads joined, for they all looked as if they belonged to the same body. Turning off the lights reflecting on Sebastian caused his head to disappear, and in the same way the reporter's and Mr. Sackett's heads were suddenly removed from view."

Listed in the advertising for Humboldt on September 10 were A. M. Nathans, Manager; W. E. Sinclair, Treasurer; and R. H. Dockrill, Equestrian Director.

W. W. Cole scheduled Humboldt for October 3, and to lessen the enthusiasm for Nathans the Cole advance erected 400 feet of billboard, which the *Union* described as being "decorated with about the most attractive show bills we ever saw."

A handout in the *Union* named several performers who were not mentioned in earlier ads or handouts. Included were the three Ashton brothers, acrobats; Prof. Rheinhart troupe of performing dogs; Mme. Lefevre, flying rings; De Bar brothers, "the serpent wonders," contortionists; William Smeed, gymnast.

The *Union* published a review on the 15th: "Nathans' circus did a fairly good business in Humboldt on Monday. The fact of Cole's circus advertising that it would be here early in October was quite a damper on Nathan's prospects, and kept many people away. Some of the acts could not be improved upon, and, on the whole, it was a nice, clean show. Dan Rice was with the company. The street parade was a good one."

The Anderson County Republican on August 31, announced the coming of Nathans & Co. to Garnett on September 11. The Republican ran two handouts prior to show day, but after the exhibitions on the 11th gave Nathans column after column of publicity, all of it rather dismal.

The Garnett Weekly Journal reported that, "'Show day' didn't show up very richly for Nathans & Co.'s great menagerie and circus. The crowd in attendance was too slim for the proprietors to make their fortunes, in fact, the receipts didn't pay expenses, and the small bills here overreached the cash on hand by a good many dollars."

The Ottawa Daily Republican related that,

"The treasurer reported that they did not take in cash enough to pay the one hundred dollars demanded by the Missouri Pacific to haul them out of town, and the employees made a raid for wages due. Dan Rice who is a veteran in experiences of this kind, gobbled twenty-five or so horses for back pay, and those who had jewelry and could do no better 'spouted' said valuables for the wherewithal to seek pastures, new. A number of employees were in this city yesterday, dead broke."

Besides Dan Rice, other employees with claims according to the Ottawa Republican, were W. R. Wilson, 'the hotel man,' who in connection with T. B. Long, (Case 1420, District Court of Anderson County) claimed \$1,100; and George W. Fursman, manager of privileges, for an unreported amount. The Ottawa Republican estimated, September 19, that \$20,000 would be required to pay all debts.

The difficulties of Nathans & Company did not escape the attention of Allen Sells, who, according to the Ottawa *Republican*, came to Garnett to look over the equipment and animals. Ottawa, on the Santa Fe, is 16 miles from Garnett.

When Rice paid a social call at the Ottawa Republican's office on the 19th, it was front page news, and it is probable that Dan was the source for the claims information reported above.

The Anderson County Republican, Garnett, (Democrats in Kansas were scarce in 1883), September 14, reported that, "The circus given in both the afternoon and evening are spoken of as being something above the average entertainment of that character. The attendance was not very large in the afternoon, and still less of course in the evening. The sentiment of those in attendance seemed to be to the effect that the entertainment deserved a better patronage than it received here."

The paper gave the intended route as follows, but the show gave its dying exhibition in Garnett, September 12; Harrisonville, Mo.; September 13, Knobnoster, Mo.; September 14, Holden, Mo.

Nathans and Company advertised in the Girard *Press* for an exhibition in that city on September 15, which, of course, never came to pass.

Resuming the story in the Anderson County Republican, "It seems, however, that the company have met whit very poor success during the last month, and the management became involved in debt, to employees principally, and their difficulties culminated in a resort to legal proceedings, after the evening performance here. Dan Rice, the verteran showman, whose name and fame are as broad as the land, and who was traveling with the company--more because he is Dan Rice than for anything else--brought suit against the management for about \$1,600 back pay, and an attachment was is-

sued on about twenty head of the best horses, which were taken charge of by Sheriff Marshall, pending the suit. At this writing, they are held in Sutton's livery corral, under guard, and the long train of other apparatus remains standing on the Mo. Pacific side-track here. Messrs. Gordon & Smith also attached their property for some \$60 board bill.

"A large number of men are thus thrown on the city without money, and have fared cus were put within the enclosure during Saturday and Monday.

"Dan Rice, the veteran showman, will lecture in this city [Garnett] on Monday evening. He lectures in Paola tomorrow night. His lectures must be a treat, for he has had a large experience and must possess a degree of knowledge not attainable in the ordinary walks of life."

The suit instituted by Dan Rice is missing



Col. Dan Rice filed suit against Nathan & Co. forcing a sheriff's sale in October 1883. Pfening Archives.

very poorly. The city authorities are makingarrangements to relieve their wants. A number were fed yesterday by charitably disposed merchants."

The advance car was caught at Palmyra, Missouri, 14 miles west of Quincy, Illinois, stranding the billing crew, which was unable to pay its way out of town. The pasteslingers were a resilient group and took to the stage to raise the necessary money.

According to the Anderson County Republican, "The men, driven to some expedient to raise the wind, improvised a burlesque of Uncle Tom's Cabin, and presented it at the opera before a good audience. The citizens patronized the play, not because it had much merit in itself or was well presented, but to help the bill-posters out of town."

The Anderson County Republican, September 21, carried several small pieces of show news in its "Local Notes" column.

"The restaurants have all been crowded with business since the circus stranded with us.

"All our livery stables are crowded full of circus stock--everything from an elephant to a trick mule.

"A good many of the circus boys went out into the country and have secured positionsclerking on a farm.

"The public square has temporarily been turned into a zoological garden, all the animal cages and other paraphernalia of the cirfrom the court records, but, on October 12, the Anderson County Republican carried a notice of a "Sheriff's Sale," advertised as required by law and listing 20 horses and "8 sets of double harness" to be sold at auction on Wednesday, October 31, at 10 o'clock at Sutton's livery stable. No case number is available, but the ad listed,

"Dan Rice, Plaintiff

VS

J. J. Nathans, A. M. Nathans, R. H. Dockrill and W. E. Sinclair, partners doing business as Nathans & Company's Consolidated Shows, Defendents."

In an effort to reduce feed bills for the horses held at Sutton's, Rice requested a special hearing which was held in Ottawa, September 18, with the court deciding in favor of Rice. The court directed the sale of the horses advertised for October 31.

Fred Barclay, equestrian, filed suit against the show September 14, to recover \$507 in back pay due under a contract paying Barclay \$60 per week for his services.

On September 15, the sheriff of Anderson county was ordered to serve a summons on W. E. Sinclair, A. M. Nathans, J. J. Nathans and R. H. Dockrill. J. J. Nathans and Dockrill could not be found.

The sheriff, on behalf of Barclay's attachment, Case 1422, District Court of Anderson County, made an inventory of the animals and equipment attached and had their value appraised by "two householders of Anderson County," J. J. Hoffman and Jacob Leffler, whose circus qualifications are not delineat-

ed. The attached property was appraised at \$3,575.

In answer to Barclay's petition, Dockrill, Sinclair and the two Nathans filed an affidavit, October 15, denying that they were or ever had been partners in the circus business.

The Anderson County Republican reported on October 5, that, "The circus outfit has been removed to the poor farm for keeping this winter. Four passenger coaches and three stock cars belonging to the show are standing on the Missouri Pacific side-track here."

Before his case was settled Dan Rice had left Garnett to join a show operating on the Mississippi river. The Anderson County Republican, October 12, regretted his departure.

"We rather hate to see the pleasant old gentleman leave us, for in his forced stay of a month is our midst, he has won the good will and esteem of all. Good luck to him, 'be dad."

A suit was also filed by Miaco, the clown. Around the 15th of October a new element was introduced into the proceedings by the arrival from New York of Isaac Kugelman, attorney for Samuel Booth and James Snedden, who, on October 20, filed suit against the show for \$11,250.43, with interest at 6% from September 8, Case 1426, District Court of Anderson County. Defendants were named as Addison M. Nathans, John J. Nathans, William E. Sinclair and Eliza Dockrill. R. H. Dockrill was not included.

Booth and Snedden, doing business as S. Booth and Company, were printers, engravers and lithographers who had supplied the show with thousands of pieces of advertising.

A new inventory of Nathans & Company's property was made on October 20, the appraisal being made by "two householders of Anderson County, "J. J. Hoffman and M. A. Page, as follows:

Wagon		Appraised
Description	No.	Value
1 Cage, 7 Birds	12	100
1 Steam Organ	_	500
1 Performing Den Bengal		
Tiger and Lioness	_	1000
1 Museum Cage	25	200
. Age of		
1 Light Gray Horse	8	175
1 Light Speckled Gray Mare	7	200
1 Light Iron Gray Horse	7	200
1 Light Iron Gray Horse	7	250
1 Gray Mare, Black Mane		
& Tail	8	200
1 Iron Gray Horse	6	200
1 Iron Gray Horse,		
Black Mane & Tail	6	200
1 Speckled Gray Horse	10	100
1 Speckled Gray Horse	9	100
1 Brown Horse, Large	9	200

A TIDAL WAVE

OF UNIVERSAL PROSPERITY!

THE VERDICT OF THE PROPLE OF ENDORSEMENT!

NATHANS & CO

CONSOLIDATED RAILROAD SHOWS!

WILL VISIT YOU SHORTLY!



THIS SEXTUPLE COMBINATION

MME. MARTHA!

THREE-GIANT-SHOW

INDIA-RUBBER MAN

NATHANS' COSMOPOLITAN CIRCUS!

PHILO NATHANS!

The only St.-Home Holder in the World.

You will see JUKES' MUSEUM OF MIRACLES—the gifted hand of Mackatainal Perfection, has, ladeed, made this department the Conservatory of the quicks. You will see COLVINS' GLOBE EXHAUSTING MENAGERIE

PERFORMING ELEPHANTS!



HUMAN BEINC

FROM CATAPULT
Yes will use a Prec Duly timer Parele, soming like the Parele search of repleadant suggistance.
Yes by the 4 FEWELED BAND AND OROTHESTRA CHARICOTS. The
Will use 1 FREE MARDICORAS Pagestia for measure subsects. The will use to PREE MARDICORAS Pagestia for measure subsects.

Fryer's College of Educated Ponies!



RABIĀN STĀLLIONS

WONDERS OF THE UNIVERSE!

SPECIAL EXCURSION TRAINS ON ALL RAILROADS

* TWO EXHIBITIONS DAILY.

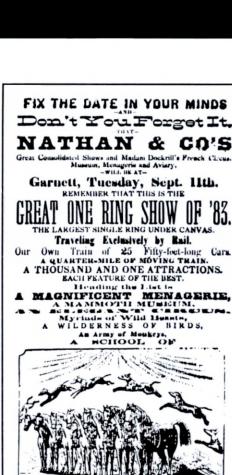
ADMISSION AS USUAL!

CHILDREN UNDER 9 YEARS, HALF PRICE.

1 Black Horse	6	125
1 Black Horse	4	125
1 Bay Light Horse	8	125
1 Bay Horse	8	150
1 Bay Mare	7	200
1 Light Gray Horse	8	200
1 Light Gray Stallion	-	100
1 Iron Gray Mare	10	150
1 Light Gray Mare	8	150
1 Dapple Gray Horse	8	200
1 Bay Horse	6	200
1 Bay Horse	8	200
1 Bay Horse	9	125
1 Bay Horse (Spot on He	ad) 9	125
1 Spotted Horse	9	150
1 Black Jack	-	50
1 Spotted Jack	-	50
1 Black Pony (Mare & C	olt) 14	50
1 Iron Gray Pony	,	
(Mare & Colt)	5	75
1 Brown Pony (Mare & C	Colt) 8	75
1 Stallion Pony (Chub)	10	50
1 Pi-bald Pony (Dick)	9	100
1 Gray Pony (Jim)	8	100
1 Dun Pony (General)		
(Stallion)	8	100
	Wagon No	
		•

1 Spotted Horse	9	150
1 Black Jack	-	50
1 Spotted Jack	-	50
1 Black Pony (Mare & Colt)	14	50
1 Iron Gray Pony		
(Mare & Colt)	5	75
1 Brown Pony (Mare & Colt)	8 (75
1 Stallion Pony (Chub)	10	50
1 Pi-bald Pony (Dick)	9	100
1 Gray Pony (Jim)	8	100
1 Dun Pony (General)		
(Stallion)	8	100
(
Was	on No.	
1 Wardrobe Cage	-	100
1 Red Cage & 2 Goats	21	150
1 Red Cage, Bear & Eagle	36	200
1 Red Cage, Ibex	29	150
1 Red Cage, Kangaroo, Goril		150
& Contents	4	150
1 Red Cage, Brazilian Tiger	14	150
	14	130
1 Red Cage, Goats	12	150
& White Deer	13	150
1 Red Cage, Monkey, Dog, C		150
& Rabbit	5	150
1 Red Cage	2	100
1 Stable Wagon & Contents	39	125
1 Wagon & Reserved Seats	38	125
1 Property Wagon &		
Contents (Tableau)	-	400
1 Oblong Wagon Canvas	••	***
& Contents	28	200
1 Band Wagon	1	500
1 Cage, 3 Birds, Bear		
& Contents	30	150
1 Cage, 3 Hyenas	18	150
1 Cage, Buffalo Calf	16	150
1 Nubian Buffalo		50
1 Small Camel		50
1 Cook Wagon	37	125
1 Pole Wagon & Contents	-	50
1Top Buggy	-	30
1 Chandelier Wagon		
& Contents	-	125
1 Stake & Chain Wagon		
& Contents	-	125
1 Red Canvas Wagon	31	400
1 Jack Wagon & Seats	40	125
1 Plank Wagon & Seats	35	125
1 Stringer Wagon & Seats	34	125
1 Glass Tableau Wagon	-	250
-3		

Nathan & Co. used this herald during the 1882 season. Pfening Archives.



TRAINED ANIMALS.
VENEMOUS REPTILES FROM INDIA.
CAMELS FROM EGYPT.
The Puchy-termater from the Nile.
The Lious from Numidia.
The Traces of Hengal.



THE CURIOSITY WORLD!

MIGHTY PAVILIONS! 0 BEST BAREBACK RIDERS! 10

Male and Female, on Earth.

MARVELOUM ACROBATHE UK
15 Astonishing Aerial Gymants!

20 LIGHTNING LOFTY TUMBLERS!
7 Horisostel Bor Experts!
Double and Single Tripeze Artists!
8 Great Merry-Making Clowns!

90 PIRST-CLALL ARTISTS!

DOCKRILL'S

GREAT FRENCH CLEOUS !

THIS SHOW THE REST IN AMERICA!

3-HEADED SONGSTRESS!

THE GREAT PUBLIC PROCESSION
Will take prime every morning at 10 orbitet, and will peak through all of the presented
strains of the forms and others in which we have the beam of appearing

Doors Open at 1 and 7 p. m.
Performance Commences One Hour Later.
L. N. Xathan, Mongot.

 1 Ticket Wagon
 250

 1 Sleeping Car No. 3
 3000

 1 Elephant Car No. 26
 1500

Newspaper advertisement used by the Nathan show for the Garnett, Kansas date in 1883. Kansas Historical Society collection.

1 Stock Car No. 25	1000
1 Stock Car No. 27	1000
Total	\$20,480

Missing from the above inventory is one elephant, which in the Barclay case, was appraised at the ridiculous value of \$250.

When Sheriff Conway Marshall attempted to serve the summonses in the Booth case the only defendant he could find was Sinclair. Kugelman posted bond in the amount of \$50 to cover court costs if the defendants should lose and be unable to pay the expenses.

Attached to the petition of S. Booth & Company was a listing of lithographs and printed matter supplied for Nathan & Company was a listing of lithographs and printed matter supplied for Nathans & Company. The show had contracted for 37,597 lithographs ranging in size form a one-sheet streamer at a cost of three cents to a 24-sheet of the calliope at a cost of \$1.20 each. The show used a 15-sheet "comic procession," @.75; a 9-sheet of J. H. Cooke, @.45; a 55-sheet streamer, @\$2.20; a 6-sheet "dog circus," @.30; and many others for a total of 67 different subjects, including streamers. Dan Rice was the most common subject.

Booth & Company began work in March on the needs of Nathans, starting with office stationery and special forms, such as 300 Delivery Contracts, \$3.35; 700 Agents Orders, \$3.50; 150 Transportation Contracts, \$6; 1,000 1/2-sheet Letter Headings, \$7.50; also, license forms, lot contracts, feed contracts, route blanks, special privilege tickets, meal tickets, passes and everything else need for the administration of a circus.

Art work included the following: Engraving Portrait of Rice, \$12.00 Programme Heading, \$6.00 Portrait, Rice (Small), \$1.50 Heading for Courier, \$4.00 Portrait, Mme. Dockrill, \$12.00 Bas Wood Cut, \$24.00 Electrotyping, \$138.35

A staggering amount of other printing rolled off the presses, including among others:

20,000 Show Bills w/Rice Head, \$32.00 143,000 Couriers, 8 pages, \$858.00 169,000 1/4-sheet Program, \$464.75 192,000 1/16-sheet Program, \$288.00 23,000 1/2-sheet Dates, \$460.00 25,000 Lithograph Dates, \$125.00

The total bill for Booth & Company came to \$13,250.45, and the only payment made by Nathans was \$2,000 on January 3, before the work began. Shipments of materials began in March with the last delivery made on September 8 to St. Louis.

Trial on the Booth claim was set for February 22, 1884. None of the defendants could be located in Kansas, and Isaac Kugelman

had to resort to publication in the Garnett *Plaindealer*. Shortly after publication, Kugelman apparently returned to New York leaving the action in the hands of a local attorney, W. A. Johnson, who requested a postponement.

The court granted the requested delay and on March 5, set a new trial date of March 31, with the stipulation that the plaintiff must pay the expenses incurred by the postponement on or before, March 15.

The case came to trial on March 31, but neither the plaintiff nor their attorney appeared in court and since the costs for the postponement had not been paid, Judge Protem T. H. Harder ordered the suit dismissed with prejudice, and all monies collected and all unsold equipment to be returned to the defendants.

The failure of the plaintiffs to pursue the case more diligently might be explained by a report carried in the *Anderson County Republican*, October 19.

"An attorney from New York (Kugelman) arrived this week, with documents showing that S. Booth, of New York City, holds a bill of sale for a large part of the circus stock recently attached for debt by Dan Rice and others. This attorney, after a conference with Rice's attorney, has secured an order for the release of six of those fine dapple-gray horses attached by Miaco, a band-wagon and an elephant.

"Kugelman telegraphed Allen Sells in Topeka concerning the coming auction and offered to sell the animals and equipment now in his possession to the Sells Brothers' circus."

On the 31st of October, ten horses instead of 20 were sold to satisfy the claim of Dan Rice. The horses brought bids close to their appraised value and netted \$1,284, with the harness going for \$100.75, a total of \$1,384.75. The purchasers all lived in the vicinity of Garnett.

To satisfy the claims of Fred Barclay and George W. Furman, an auction was held December 18, beginning at the poor farm four miles north of Garnett and moving to the Missouri Pacific tracks to dispose of the railroad cars. The weather was "severe" and the sale must have been disappointing to all concerned. Not everything found a buyer, but the equipment that was sold went as follows.

	Appraised	Sale	
<u>Item</u>	Value	Price	Purchaser
Wardrobe			
Cage	\$100	\$60	J. A.Robins
#36, Cage, Ge	ar		
& Eagle	200	50	Sells Bros.
#29, Cage, Ibe	x 150	125	Sells Bros.
#4, Cage, Kan	garoo		
& Gorilla	150	175	Sells Bros.
#14, Cage, Bra	azilian		
Tiger	150	100	Sells Bros.
#13, Cage, Go	ats		
& White Deer	150	80	J. Anderson

On TUESDAY, DEC. 18

AT GARNETT, KANSAS,

the property attached by me, used by the late NATHANS' CIRCUS. To wit: Wagons, Horses, Ring Stock and Baggage, Ponies, Cagea Animals (comprising Lions, Tigers, Camels, Sacred Cow and Bull, Monkeys, etc.), Canvas, Seats, Poles, Lights, Flat-cars, Stock-cars, I Elephant-car (all bull expressly for this business and but two years in use), and Sleepers. All in perfect condition, and comprising the entire outfit of a complete circus. [39-lt*] CONWAY MARSHALL, Sheriff Anderson County, Garnett, Kansas.

#5, Cage, Monke	y,	
Dog, Cat, Rabbit	150	160 C. Hunter
#2, Cage,		
Monkey	100	15 C. F. Henson
#39, Stable &		
Contents	125	15 Sells Bros.
#38, Reserved		
Seats	125	16 Sells Bros.
Tableau-Property	400	45 Geo. Fisher
#28, Oblong Wag		
Canvas	200	16 Sells Bros.
#1, Bandwagon	500	500 Geo. Fisher
#30, Cage, 3 Bird	ls,	
Bear & Cubs	150	28 C. Hunter
#18, Cage, 3 Hye	enas	
	150	35 J. Anderson
#16, Cage,		
Buffalo Calf	150	27 W. H. Harris
Nubian Buffalo	50	110 Sells Bros.
Small Camel	150	240 J. Anderson
#37, Cook		
Wagon	125	17 Sells Bros.
Buffalo Calf	-	160 Sells Bros.
Reserved Seats	-	10 Geo. Fisher
1 White Goat	-	5 Sells Bros.
1 Lot Ropes		
& Pulleys	-	10 C. F. Hensen
1 Lot Ropes		
& Pulleys	-	 C. Hunter
1 Lot Ropes		
& Pulleys	-	C. Stewart

This sale ad for the Nathan show appeared in the *Clipper* in the fall of 1883. Van Matre collection.

1 Sleeping Car	3000	116	Unknown
1 Sleeping Car	2500	110	Unknown
1 Stock Car	1000	65	Unknown
1 Stock Car	1000	57	Unknown
1 Elephant Car	1500	65	Unknown

Miscellaneous shovels, crowbars, iron pins sold for small change.

Ten other cars were sold in Osawatomie for undisclosed amounts. The Anderson County Republican had reported seven cars on the Missouri Pacific siding, but only five were sold. Possibly, two cars were taken to Osawatomie, or, perhaps, they remained in Garnett, unattached. The fate of the advance car was not reported, but it may have been returned to Osawatomie. A count of cars sold at auction would indicate a show moving on 15 cars, or 17, if the Republican news columns are to be accepted. Fifteen cars appears to be a more reasonable total.

At one time or another all of the defendants

The one ring Nathan & Co. Great Consolidated Shows used beautiful lithographs produced by the Strobridge Company.

denied being in partnership with anyone. It was one of those amusing circus scuffles in which the lion that ate the octogenerian belonged to no one, least of all to the management.

Nathans & Company apparently presented an acceptable performance, but in Kansas the

crowds stayed away as they evidently had been doing for the weeks previous to the Kansas tour. The sale instigated by Dan Rice brought \$1,384.75, most of which, undoubtedly, was forwarded to Rice. The small claims of Miaco and Long were probably paid by Kugelman to clear the title to property claimed by Booth and Snedden. The auction of December 18, brought in \$2,082.15.

When the court awarded the unsold equipment and the remaining sale money to the defendants, the cash to be distributed could not have exceeded \$1,800, and the value of the remaining equipment was exceedingly small. Eliza Dockrill proved that some of her horses were hers alone and in no way a part of the general show property and her claim was recognized.

In view of the suit of Booth & Company, who beyond doubt would know the owners, it must be assumed that Nathans & Company, in spite of denials, was the property of Addison M. Nathans, John J. Nathans, W. E. Sinclair and Eliza, or R. H. Dockrill.

The destruction of Nathans & Company was not unique, for dozens of shows perished in a similar way, but it leaves a sadness, this death of a glittering, be-spangled hope that sparkled so brightly in the warm sunshine of spring.

Research funded by grants from: Wolfe's Camera Shops, Inc., Topeka, Kansas and First National Bank of Kansas, Topeka.



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